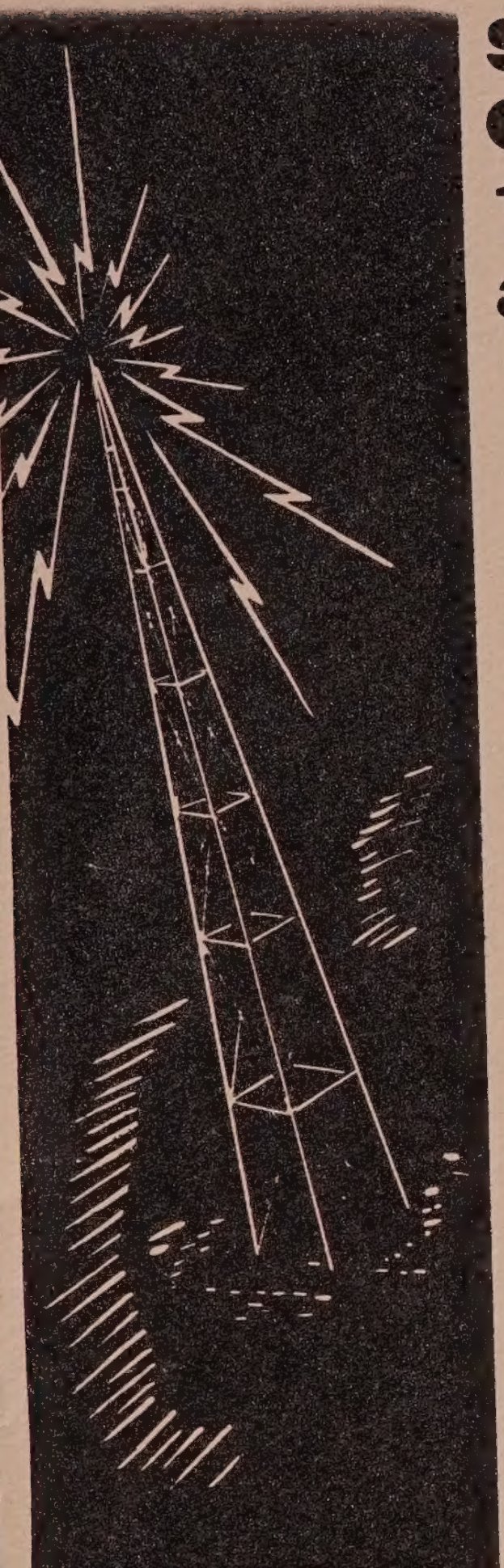
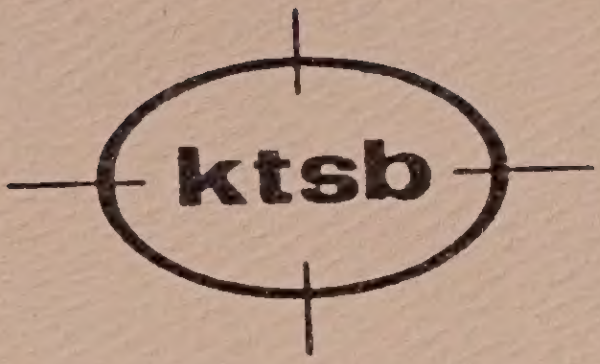


Student Radio Celebrates its 1st Anniversary at U.T.

You helped make it possible!



The Student Radio Task Force Reunion

Friday, April 14, 1989
KTSB Birthday Concert
Liberty Lunch
Glass Eye, Zydeco Ranch, Shoulders

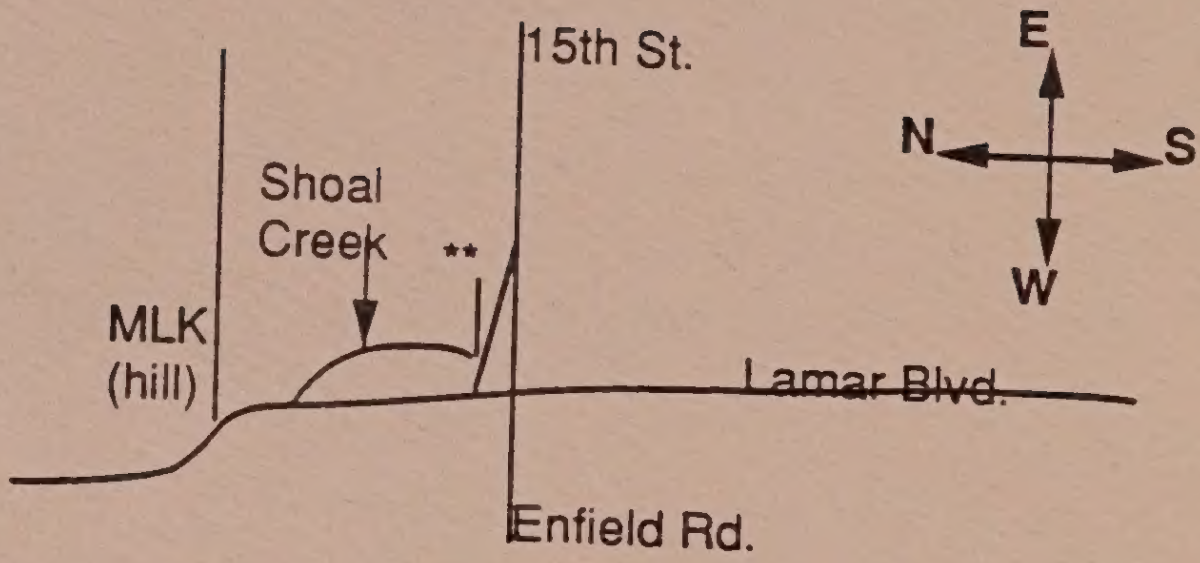
Saturday, April 15, 1989
B.Y.O. food--Picnic Lunch
Noon- Pease Park

3 p.m. KTSB Tour and Update

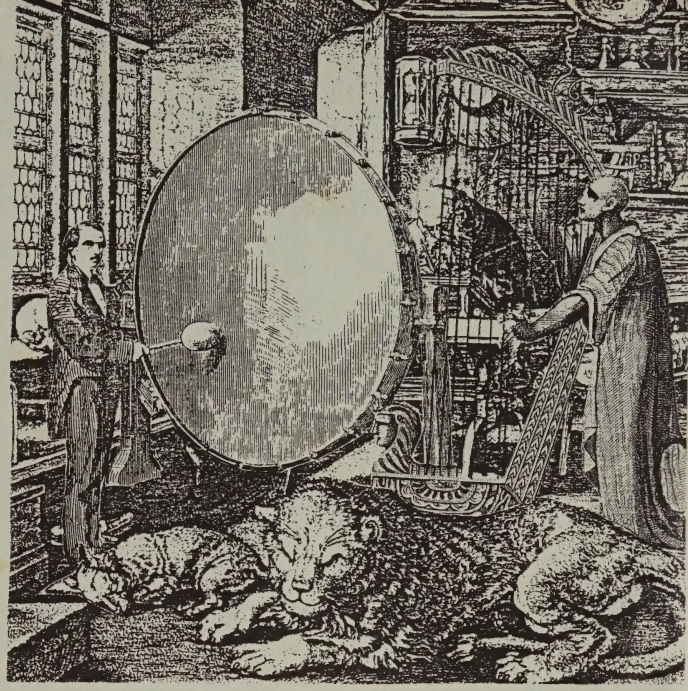
8 p.m. SRTF Blow-out
1507 Shoal Creek Blvd

Call Kevin Tuerff at 512/471-3812 for more info.

Sponsored by Sara Beechner, Kirk Launius, and Kevin Cuerff



Directions to **SRTF Blow-Out!**
Go West on MLK to Lamar Blvd.
Go Left--then take immediate left
on Shoal Creek (leading up hill)
House is at the top of the last
driveway (hidden on the left)



The Student Radio Task Force
Presents

A Benefit for UT Student Radio

Featuring

Texas Instruments
The Wayouts
Go Dog Go!
Color

Friday, March 27 9 p.m.

$4. All ages.
at

LIBERTY LUNCH.
405 W. 2nd

Students' Association Texas Union 4.310 471-3166

Kevin Treuff
443-5708

Brigid	Gallagher	478-7755
Susan	Galloway	480-9659
Patti	Gammans	472-7857
David	Gardner	495-5094
Joel	Garza	495-2964
Meri	Geisler	476-8368
Shawn	Gorman	458-4307
Rob	Gray	320-0442
Nat	Greider	499-8113
Scott	Grimsley	389-2276
Navi	Gupta	832-9721
Deborah	Hall	320-8661
Sally	Hanna	477-6519
William	Harrison	495-3141
Jennifer	Hartmann	479-8939
Michelle	Hartmann	479-8939
Radio	Head	471-3166
Greg	Headley	454-9426
Robert	Hensbee	495-2008
Wade	Hinkle	387-2175
Adam	Hoffbergh	458-2949
Lynne	Holland	495-5738
Jen	Howze	477-6519
David	Hudson	389-3911
Johnny	Hutchens	474-8341
Robert	Jacob	442-5325
Reid	Jacobson	
Nicholas	Joost	835-4672
Scott	Kentros	474-2809
David	Kerbow	458-4372
Vivek	Kesaree	499-0204
Keith	King	474-6543
Bruce	Kirby	471-4820
Steve	Kline	495-5135
David	Krebs	478-8448
Beth	Kubacka	
Serena	Lambiase	495-3246
Frances	Langner	447-4329
Kirk	Launius	469-9196
[illegible]	[illegible]	[illegible]
Kevin	Lewis	459-7474
Mike	Loessin	495-3521
Victor	Long	892-5788
Robert	Lucey	441-8331
Julie	Lueck	473-8272
Shelley	Lundh	477-1338
Jeanie	Madden	477-4624
Laura	Malcolm	495-4840
Wynne	Martin	495-5411
Laura	Martz	320-8212
Andy	Mc Cauley	495-3129
Michael G.	McCalpin	454-8803
Jim	McCormack	495-5962
William	McDougald	495-3503
Ken	McKenzie	~~447-0383~~ 453-5646
Louise	Meintjes	478-2786
William	Michaux	454-1494
Kim	Moore	442-4958

~~Kent~~ ~~Kat.~~ #264 Apt. 3

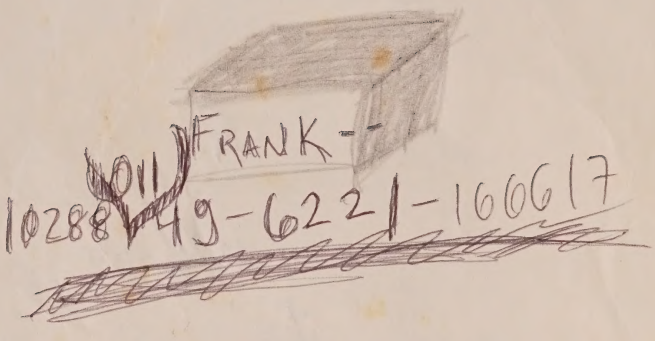
Tom Read 489-5819

Keith 832 4000

72 112 130 150 158 176 264 318

Shirin 894 3852

Magnolia
Apt
South
445-0000



Mark	Moore	445-2005
Jackie	Nadler	~~[illegible]~~ 474-8506
Josh	Neimond	495-3564
Mike	O'Connell	343-1384
David	Obermann	823-1635
Chuck	Okoye	495-2511
Chris	Orloski	442-4029
Dave	Osborn	458-6806
Steve	Osborn	495-2250
Diane	Paragas	346-0075
Laura	Parchman	495-2806
Chrisann	Parr	385-7203
Jarrett	Paschel	~~[illegible]~~ [977-8417] 495 9385
Pat	Perez	495-3327
Kelly	Petrugh	320-8661
Sara	Pevaroff	458-5587
Lester	Polchlopek	~~444-0660~~ 482 0925
Tim	Ragan	495-2434
David	Ramesh	320-8811
Mark	Robin	474-5649
Marci	Rosenberg	452-3841
Paul	Ruszczyk	477-2215
Sharon	Rylander	451-9454
Will	Samuels	469-5942
Lisa	Schleisner	478-7755
Greg	Sells	469-0474
Tom	Selsley	495-9704
Manish	Shah	442-5325
Torrence	Shores	478-3659
Jorie	Smith	495-5975
Russ	Smith	495-9637
Trevor	Sosebee	472-5284
Debbie	Spalding	441-2744
Allison	Spitzer	499-0463
Kim	Stanick	495-4972
Tony	Stankus	472-6054
Greg	Stevens	
Rob	Stevens	459-2201
Court	Stroud	495-3529
Sean	Swadis	454-2899
Susan	Swick	454-7958
Judson	Taylor	441-8331
Chanin	Tong	322-0554
Ben	Tucker	495-5861
Kevin A	Tuerff	480-9977
Peter	Velaquez	482-8481
Jessica	Vincent	495-3858
Karen	Volpe	447-3752
Staryn	Wagner	495-3566
Dave	Walker	
Jason	Ward	452-3751
William	Watson	452-1181
Don	Weinkauf	472-5431
Dave	Weinstein	495-2183
Gary	Weller	474-9257
Michael	Wethington	462-3837
Robert	Whitley	444-7116
Lisa	Wilson	451-8870

Trudy
2809
Hemphill Pk.

<200 N. Lamar
Austin
3rd floor.

Les
450-1790

Mary McCombs
Warner Bros Int.
Police Academy II

478
3254

Alice	Wolke	451-3354
Jenny	Wong	495-5639
Charles	Youngs	495-9043
Burton	Yount	474-2809

Pepi Harris
Nancy Worthing

BURT
call
NANCY
11 a.m.
h 477
8260

Dec. 28 54174
Jan 28 56706
$130.33
$45 fuel fee
$155.78
$349.99
Due by Feb 6

MOM
(703)-
820
4147

4500 So.
4 Mile Run Dr.
Apt. 517
Arlington, VA
22204

Nancy
~~455~~
454
0529

10

1 Kevin Tuerff - Station Man.
2 Scott Kentros - Business Man
3 Ken. McKenzie - Program Dir.
4 Frances Cangner - Underwriting Dir.
5 Scott Anderson - Fundraising Dir.
6 Burton Yossut - Publicity Dir
7 { Rob Forman - Music Dir
  { Laura Martz - Music Dir
8 Kristy Bartlett - Campus/Comm Affairs Dir.
(?) 9 Sara Beekhuer - News Dir.
(?) 10 Rob Stevens - Sports Dir
(?) 11 Mike McCalpin - Production Dir
(?) 12 Lester Polcklopek - Technical Dir
(?) 13 Sara Pevaroff - Publications Dir.

+ 9
- 10

April
476-5435

W. Wood
M-H
0158

ktsb

RETREAT

December 4 & 5, 1987

Winedale

December 2, 1987

Dear Members of KTSB,

I was pleased to find out that the executive board is having a retreat at Winedale. Retreats are special times and they always have positive effects upon organizations. I hope you enjoy yourselves and have a productive session.

Sincerely,

Glenn Maloney

Assistant Dean of Students

KTSB RETREAT

DECEMBER 4 & 5, 1987

OUTLINE

FRIDAY, DECEMBER 4

3:00 pm	Leave Austin
4:30	Arrival at Winedale Icebreaker
5:00	Presentation of outline, purpose of retreat Pass out folders
5:15	Nature Trail
6:00	Dinner
6:45	Group effectiveness activity
7:15	Break
7:20	Interpersonal and personal surveys Problem solving, avoiding conflict
7:55	Break
8:00	Problem solving activity
9:00	Group discussion
9:30	Pictionary and Twister Party

SATURDAY, DECEMBER 5

8:00 am	Wake up
8:15	Breakfast
9:00	Kevin's presentation on our transition
9:20	Progress report
9:40	Break

INTERPERSONAL ATTITUDE SURVEY

1. You supervise a work group whose morale has deteriorated rapidly in recent weeks. Your course of action will be to:
   a. Suggest that each group member answer a series of questions in order to compile data and pinpoint specific problem areas.
   b. Meet with the group and brainstorm ideas for a new project in order to reduce the pressure of current concerns.
   c. Decide to ignore the current problem and impress upon the group the critical nature of upcoming deadlines.
   d. Talk with each person in the group. Get a feel for his/her problems. Be sympathetic and understanding.

2. You have the responsibility for presenting a new project to your boss. In planning your presentation, you would be most likely to:
   a. Make detailed outlines, in writing, and supply figures and other data to supplement your presentation.
   b. Convey your excitement about the innovative features and long-range impact of your project.
   c. Impress him with the positive short-term results you anticipate and the urgency of implementing your recommendations.
   d. Stress the importance of your project to the morale of your work group.

3. When you have a conflict with a work associate, you will most often:
   a. Remain cool; ask the other person to meet with you; plan carefully the key points you want to enumerate.
   b. Occupy yourself with other things in order to relieve the tension.
   c. Jump right in and attempt to convince the other person of the positive aspects of your point of view.
   d. Encourage the other person to express feelings and try to understand his/her position even if you don't agree.

4. Your ideal work environment is one in which you are allowed to:
   a. Handle detailed or complicated projects efficiently.
   b. Come up with creative new ideas.
   c. Make decisions and see immediate results.
   d. Interact freely with other people.

5. Your superiors probably see you as:
   a. A persevering and dependable employee.
   b. A person with considerable leadership and self confidence
   c. A person who accepts challenges and gets results.
   d. An outgoing person who gets along well with everyone.

6. In a crisis situation, your first action is most likely to be:
   a. Develop a logical plan for solving the problem.
   b. Withdraw until the storm passes.
   c. Act quickly. If it doesn't work out, you can always change it later.
   d. Emotional--you feel angry or frustrated.

7. When a peer criticizes or comments on your work, do you:
   a. Ask the other person to enumerate specifics.
   b. Ignore the person and continue with your original idea.
   c. Argue and defend your point of view.
   d. Wonder if he/she dislikes you; you suspect ulterior motives.

8. You have been in your current position for some time and feel you are qualified for a promotion. In influencing your boss, you'll be most likely to:
   a. Write a memo outlining your past accomplishments, current activities, and potential contributions.
   b. Share your long term personal goals and show how they relate to organizational objectives.
   c. Show how you can help both you and your boss be winners.
   d. Stress your loyalty to your boss and positive personal feelings about the organization.

9. You probably find it difficult to:
   a. Show sympathy and understanding for people's personal problems.
   b. Follow through on projects you've initiated.
   c. Be enthusiastic about long-range organizational goals.
   d. Give negative feedback to subordinates.

10. In managing your time, you usually prefer to:
   a. Plan each day's activities and set priorities.
   b. Spend time in long-range planning and creative day dreaming.
   c. Keep moving--activity and accomplishments go together.
   d. Work on the most interesting projects first; procrastinate on routine things.

11. Your overall personal goal is to:
   a. Work hard and invest intelligently so you can enjoy a comfortable retirement.
   b. Contibute to significant new trends in your chosen field.
   c. Be recognized by others as a successful business person.
   d. Enjoy life and bring joy to people you care about.

12. If you were to describe the kind of person you admire most, you would probably choose:
   a. Someone who achieved recognition in science or research.
   b. Someone who was idealistic and worked toward accomplishments of global importance.
   c. A highly successful politician or other public figure.
   d. A person who was known for his/her service to others.

what?

ex-students
grants

OUTLINE

SATURDAY continued

9:45 am	Self evaluations
10:45	Break
10:55	General goals
11:15	Departmental goals
12:00 pm	Lunch
12:45	Forum
1:30	Evaluation
1:45	Road trip back to Austin

SPE 319 -- Business and Professional Communication
Hartman

PROBLEM-SOLVING SEQUENCE
Dr. Donald Zacharias

STEP 1 IDENTIFICATION

A. Member of the group recognizes symptoms or signs of a problem.
B. Preliminary investigation begins.
C. Group labels the basic elements of the problem.
D. Members estimate the size of the problem.
   1. Extent and seriousness are determined.
   2. Implications for the future are predicted.
E. Basic terms of the problem are defined.

STEP 2 ANALYSIS AND FACT FINDING

A. Problem is dissected into manageable parts or subdivisions.
B. Group collects facts relevant to the problem.
C. Statements of fact and opinion are evaluated by the group.
D. Group redefines the problem in light of the facts.
E. Group determines what additional information is needed before ending this step.

STEP 3 ANALYSIS OF CAUSES

A. Group assumes several causes produced the problem.
B. Possible causes are analyzed to determine why undesirable condition exists.
C. Members test carefully the evidence and reasoning of each participant for fallacies.
D. Group identifies major cause of the problem.

STEP 4 QUALIFICATIONS

A. Group specifies the basic qualities of a solution for this problem.
B. Members indicate what they think should be accomplished when a solution is adopted.
C. Members consider legal, moral, and practical guidelines.
D. Group assesses its authority by estimating its power, time, and resources.

STEP 5 CREATIVITY

A. Members offer as many possible solutions as their imaginations and time allow.
B. Group then tests suggestions against criteria established in Step 4.
C. Group considers what additional problems might develop by adopting solutions.

STEP 6 COMPROMISE

A. Disagreements about chosen solution are heard and evaluated.
B. Group establishes consensus on its chosen solution or returns to one of the previous steps and begins search for an acceptable solution.
C. Group approves a written report of its proposals.
D. Group determines time and method for reporting proposals to the administrative authority for implementation.

STEP 7 ACTION AND EVALUATION

A. Administration accepts or rejects group proposals.
B. Group observes implementation of its proposals.
C. Group periodically checks its work to determine levels of success.
D. Group watches for new problems created by adoption of its solution.

AVOIDING CONFLICT

1. Avoid arguing for your own judgements. Know when to listen to others and to understand their inputs. Approach the task on the basis of logic.

2. Avoid perceiving interaction as a zero-sum game. The goal of resolution should be a win-win situation, in which no one loses.

3. Avoid changing your mind simply to avoid a conflict and promote harmony. Support solutions with which you agree, somewhat at least. This avoids a conflict farther on down the road.

4. Avoid conflict-reducing techniques such as majority voting and averaging. The resolution becomes win-lose with these techniques. Try to reach consensus.

5. Avoid viewing differences of opinion as detrimental - view them as helpful.

6. Avoid focusing on personalities - focus on the problem at hand.

7. Avoid overreacting to the comments of others.

8. Avoid using extreme statements.

SPE 319
BUSINESS AND PROFESSIONAL COMMUNICATION
Hartman

KIDNEY MACHINE DESCRIPTION SHEET

Located at Sedish Hospital in Seattle, Washington, is the famous kidney machine. A marvel of technological ingenuity, it is the only hope of life for people with a rare kidney disease.

In actuality, the machine functions as a kidney for people who have lost the use of their own. By connecting themselves to the machine for twenty-four hours each week, people with renal failure can remain alive indefinitely -- or until they are killed by some other ailment not connected to their kidneys.

There are several problems associated with using this machine, for there are many more people who need it than there is time available on the machine. In fact, only about five people can be placed on it at any one time. Doctors examine all potential patients and determine those who could profit most from connection to the machine. They screen out those with other diseases, for whom the machine would only be a temporary expedient, and they turn their list of recommended patients over to the hospital administration. At present, the doctors have submitted the names of five persons for <u>one</u> place on the machine.

The committee assembled to make a decision has been given a brief biography of each person appearing on the list. It is assumed that each person has an equal chance of remaining alive if allowed to use the machine. Thus the committee is asked to decide which <u>one</u> of these may have access to the machine.

You are asked to act as if you were a member of this committee. Remember, there is only <u>one</u> vacancy, and you must fill it with one of these five people. You must agree, unanimously, on the single person who is to be permitted to remain alive, and you must decide on your own criteria for making this choice.

The only medical information you have is that people over forty seem to do poorer on the machine than those under forty (although they do not necessarily find it useless). It is up to you.

WAKE UP AND SMELL THE CAPPUCCINO!

WE'VE GOT A RADIO STATION TO START!!!!!

WAKE UP AND
SMELL THE
CAPPUCCINO!

WE'VE GOT A
RADIO STATION
TO START!!!

THE PURPOSE OF KTSB

The purpose of student radio at the University of Texas is to provide students with the experience of running a radio station.

That's it--nothing more.
When we were talking to University administrators, we never said, "UT needs a radio station because Austin radio sucks and we want to hear good music."

The reason our proposals got as far as they did was because we were demanding EXPERIENCE.

However:
There are several things which are BENEFITS of having a student radio station.

For example, probably the biggest benefit will be "alternative programming". We will have the great opportunity to program our own radio station to what we think college students want to hear. We will be able to play music which never gets a chance on commercial radio (which sometimes is good.) It's great to think that KTSB will no doubt someday "break" a local band.

It is disturbing to hear several people only concerned with only one aspect of KTSB's programming.

*If we want to become the voice of the students, then we must have diversity in our programming.
*If we want to get Student Services Fees to support the station in years to come, we must prove that we will be appealing to a wide variety of students with our programming.
*If we want to obtain an FM frequency, we must prove to the FCC that we will be providing programming which is educational and informational.

We all need to take an attitude of openness to what others are doing. Please keep your fellow directors, the audience, the Student Services Fee Committee, and the FCC in mind before you speak poorly about a programming idea.

KEEP IN MIND THE PURPOSE OF KTSB!

SRTF GOALS

I. Obtain TSP approval
- Decide what is needed
- Motivation / Team work
- FCC license
- Determine space limitations
- Set deal with CableVision
- New Music Day
- Budget Breakdown
- Call letters/ Frequency number
- Raise money
- Build the station
- Cronkite's donation
- KUT relationship

II. Train staff
- Retain members
- Recruit new members/ Leaders
- Set management guidelines
- ~~Select station manager~~
- ~~Cunningham's $$~~
- Mailing list
- Station policy
- Build music library
- Define station expectations
- Create volunteer pool
- California Exes
- Professional/ Educational networking

III. Establish good rapport with local music scene
- Find corporate patrons
- Promote cable radio
- Student services fees
- Underwriting development
- ~~Optional fees~~
- PSA, ~~Interviews~~, SPA
- Make a play list
- Station promotion (start-up)
- T-shirt sales
- Ex-students drive
- Grants search
- Cablevision TV promotion
- Different comp. tape for classes
- New CableVision show

IV. Obtain literature/information
- Bumper stickers
- UAB challenge
- Road trip to New Orleans
- Broadcast supervisor
- Compilation tape
- Intense outlet for local music
- Program guide

V. Get cable in the dorms
- Party for opening
- Texas music exchange
- Pre-recorded library

south by southwest

SXSW II

music and media conference

SXSW MUSIC FESTIVAL

THURSDAY, MARCH 10
SATURDAY, MARCH 12
SUNDAY, MARCH 13

MUSIC FESTIVAL PASS GOOD FOR ADMISSION TO ALL THESE SHOWS

All shows 9-2am Thu & Sun, 8-2am Sat, unless otherwise noted

Also good for Back Room 1 & 2, Friday, March 11

All artists subject to change ★ Acts listed in order of appearance

THURSDAY, MARCH 10

Antone's, 2915 Guadalupe
Kelly & the Fireballs, Washington, DC
Evan Johns & the H-Bombs, Austin, TX
Hierschel Berry, Houston, TX
Ezra Charles, Houston, TX
Houndstooth, Austin, TX

Back Room 1, 2015 E. Riverside
Lance Kellner, Austin, TX
Unleashed, Chicago, Illinois
Julie Burrell, Austin, TX
Ballad Shambles, Austin, TX
Will & the Kill, Austin, TX
Onyxx, Austin, TX

Back Room 2, 2015 E. Riverside
Ring of Power, Austin, TX
Agony Column, Austin, TX
Joe Miranda & Texas Hurricanes, Austin
Kenny Cordray, Houston, TX
Friday, San Antonio, TX

Big Mamou, 2008 S. Congress
(9pm-midnight)
Shoulders, Austin, TX
Not for Sale, Austin, TX
Mamou, Mamou, Louisiana
Lost Pilots, Los Angeles, California
Texas Instruments, Austin, TX

Birraporetti's, 905 Barton Springs Rd.
Jay Williams Tribe, Austin, TX
Tom Faulkner, Dallas, TX
Billy Ray Cyrus, Nashville, TN
Ultimate Force, Dallas, TX
Big Nee & Lil Squeeze, Austin, TX

Chicago House, 607 Trinity
(Songwriters showcase; host: Jim Heald)
Janice Giovanetti, Austin, TX
Michael Williams, Austin, TX
Char Busse, Austin, TX
Susan Lindfors, Austin, TX
John Arthur Martinez, Austin, TX
Jim Montgomery, Austin, TX
Olin Murrell, Austin, TX
Michael J. Martin, Austin, TX
Thomas Hart, Austin, TX
Pat Mears, Austin, TX
Melissa Miller & John Strahm, Austin
Jim Heald, Austin, TX

Colorado St. Cafe, 705 Colorado
(Songwriters showcase; hosts: Vince Bell, Champ Hood)
Blair Lundstedt, Austin, TX
Fred Walser, Austin, TX
David Madison, Austin, TX
Jeanne-Marie Houston, Austin, TX
Randy Glines, Austin, TX
Champ Hood, Austin, TX
Sara Woldridge, Austin, TX
Vince Bell, Austin, TX
Kris McKay, Austin, TX
Scott Garber, Tucson, AZ

Continental Club, 1315 S. Congress
Mind Splinters, Austin, TX
Deborah Giles, Austin, TX
The Senders, Dallas, TX
Woodenhead, New Orleans, LA
How to Kiss, Austin, TX
Venus & the Idiots, New Orleans

Coyote Club, 306 E. 6th
Ring Theater, Austin, TX
Gravity Jacket, Austin, TX
Cocktail Gurlz, Atlanta, Georgia
Mystery Theatre, Austin, TX
Material Issue, Chicago, Illinois
Gun Bunnies, Little Rock, Arkansas

Hole in the Wall, 2528 Guadalupe
Hundredth Monkey, Austin, TX
Phantom Limbs, Tucson, Arizona
Make Believers, Austin, TX
Cracks in the Sidewalk, Albuquerque, NM
Reverb Brothers, Oklahoma City, OK

Joe's Generic Bar, 315 E. 6th
Blue Bloods, Austin, TX
Low Max, Tucson, AZ
Silenda Pink & Cellar Dwellers, Nashville
Picket Line Coyote, Shreveport, LA
Johnny J. & the Hitmen, New Orleans, LA

Liberty Lunch, 405 W. 2nd
Great Guns, Austin, TX
Sidewinders, Tucson, Arizona
Song Dogs, New Orleans, Louisiana
2 Nice Girls, Austin, TX
Glass Eye, Austin, TX
Year Zero, Austin, TX

The Loft, 306 E. 6th (upstairs)
(Dallas showcase)
Loco Gringos, Dallas, TX
Ten Hands, Dallas, TX
Tribe, Dallas, TX
Princes Tex, Dallas, TX
The Potatoes, Dallas, TX
Sara Hickman, Dallas, TX
Graceland, Dallas, TX

Raven's Garage, 603 Red River
Beth Williams, Austin, TX
Shane Decker & Vibrolux Cowboys, Aus.
Clay Blaker & TX Honky Tonk Band, Aus.
Ruben Ramos & Texas Revolution, Austin
I Tex, Austin, TX

Steamboat, 403 E. 6th
(Rock Arts showcase)
Lisa Taylor, Austin, TX
Alamo Choir, Austin, TX
The Nelsons, Lubbock, TX
Tommy Elskes Band, Austin, TX
The Neptunes, Austin, TX
Extreme Heat, Austin, TX
Duke Jupiter, Austin, TX

Steamboat Upper Deck, 403 E. 6th
Electric Pilgrims, Austin, TX
Restless, Austin, TX
CD & the Modern Guys, Austin, TX
Cruelest Month, Austin, TX

Toulouse, 402 E. 6th
Latest Flame, Austin, TX
Body Politik, Austin, TX
Buster & the Crabs, Austin, TX
Tommy Pierce & the Personals, Austin
Liquidators, Lubbock, TX

Wylie's, 400 E. 6th
(Music Lane Productions showcase)
McColl & Tracy, Austin, TX
Rick's American Cafe, Austin, TX
Lonnie Knight & Wild Horses, Minneapolis
Wayne Gathright, Austin, TX
Lucky Stripes, Austin, TX
Rain, Austin, TX
Fred Argir, Austin, TX

FRIDAY, MARCH 11

Back Room 1, 2015 E. Riverside
Satyre, Austin, TX
The Paul Q Pek Band, Austin, TX
Realtyme, Austin, TX
Sado, Austin, TX
Raging Saint, Austin, TX

Back Room 2, 2015 E. Riverside
State of Mind, Austin, TX
Marshall Law, Austin, TX
The Left, Killeen, TX
The Reign, Houston, TX
New Fashion, San Marcos, TX
Enigma, Austin, TX

SATURDAY, MARCH 12

Anchovies, 503-A E. 6th
(Houston showcase)
Western Eyes, Houston, TX
The Banks, Houston, TX
Cinco Dudes, Houston, TX
Shake Russell Band, Houston, TX
Fab Motion, Houston, TX

Antone's, 2915 Guadalupe
Chris Thomas, Austin, TX
Billy Joe Shaver, Nashville, TN
Junior Medlow, Austin, TX
Angela Strehli, Austin, TX
Lou Ann Barton, Austin, TX
Albert Collins, Chicago, IL

Austin Opera House, 200 Academy
Roger Miller, Boston, MA
Michelle Malone, Atlanta, GA
Wickers, Oklahoma City, OK
Bill Carter & the Blame, Austin, TX
Little Saints, Nashville, TN
Dino Lee & His Luv Johnson, Austin
American Music Club, San Francisco
Fortunetellers, Oklahoma City, OK

Back Room 1, 2015 E. Riverside
Wigglies, Austin, TX
3 Colors, Boston, MA
John Thomas Griffith Band, New Orleans
Wild Seeds, Austin, TX
Dash Rip Rock, New Orleans, LA
Scruffy the Cat, Boston, Massachusetts

Back Room 2, 2015 E. Riverside
(Tallahassee showcase)
Jinx Crossing, Tallahassee, FL
Singing Spoons, Tallahassee, FL
The Terns, Tallahassee, FL
Casual T's, Tallahassee, FL
Insect Fear, Tallahassee, FL
Gruel, Tallahassee, FL

Big Mamou, 2008 S. Congress
(Zydeco showcase; 8pm-1am)
Zydeco Ranch, Austin, TX
Broadway Elks, Albuquerque, NM
Brave Combo, Denton, TX
File, Lafayette, LA
Wayne Toups & Zydecajun, Crowley, LA
Terrance Simien & Mallet Playboys, Lafayette

Birraporetti's, 905 Barton Springs Rd.
W.C. Clark, Austin, TX
Patterson Barrett & the Associates, Austin
Miles, Houston, TX
Multiple Places, New Orleans, LA
Shotgun Solution, Kansas City, MO
David & the Signatures, Ft. Smith, AR
The Bizness, Austin, TX

Cactus Cafe, Texas Union, UT campus
(Songwriters showcase; 8pm-1am)
Basically Speaking, Austin, TX
Bobby Bridger, Austin, TX
Hal Michael Ketchum, Austin, TX
Steve James, San Antonio, TX
Steve Fromholz, Austin, TX
Robert Earl Keen, Austin, TX
Austin Lounge Lizards, Austin, TX

Chicago House, 607 Trinity
(Songwriters; host: Jimmy La Fave)
Gene Williams, Austin, TX
Dorothy Wallace, Austin, TX
Bruce Newman, Austin, TX
Natalie Withers, Austin, TX
Jimmy Walsh, Austin, TX
Linden Sherwin, Austin, TX
Andy Van Dyke, Austin, TX
Chromatics, Austin, TX
Therapy Sisters, Austin, TX
Hugh Campbell, Austin, TX
Alison Rogers, Austin, TX
Will T. Massey, Austin, TX
Brian Cutean, Austin, TX
Jimmy La Fave, Austin, TX

Colorado St. Cafe, 705 Colorado
(Songwriters, host: Rich Brotherton)
Rick Sal, Austin, TX
Mike Morris, Austin, TX
Volcanics, Austin, TX
Terry Lee Hale, Seattle, WA
Pepper Morris, Austin, TX
Emily Kaitz, Austin, TX
Dave Shidel & Stan Smith, Austin, TX
Bill White Acre, Denver, CO
Rich Brotherton, Austin, TX
Mark Luke Daniels, Austin, TX

Continental Club, 1315 S. Congress
(Dallas showcase)
The Fluid, Denver, CO
Daughter Judy, Dallas, TX
Nemesis, Dallas, TX
The Trees, Dallas, TX
Shallow Reign, Dallas, TX
Footnotes, Dallas, TX
Donnie Ray Ford, Dallas, TX
Reverend Horton Heat, Dallas, TX
The Strand, Phoenix, AZ

Coyote Club, 306 E. 6th
City Terrace Dukes, East L.A.
Invisible Pedestrians, NYC
The Baltek, Washington, D.C.
Hyka, Cleveland, OH
In Fear of Roses, Cleveland, OH
The Jayhawks, Minneapolis, MN
Holy Cows, Cleveland, OH

Driskill Ballroom, 117 E. 7th
(Country showcase; 10pm-2am)
Jimmie Dale Gilmore
& the Continental Drifters w/
Katy Moffatt, L.A.
Rosie Flores, San Antonio, TX
David Halley, Austin, TX
Butch Hancock, Austin, TX

Esther's Pool, 501 E. 6th
Esther's Follies (midnight show only)

Hole in the Wall, 2528 Guadalupe
(San Antonio showcase)
Blue Canoe, San Antonio, TX
Wood-Bee Souldiers, San Antonio, TX
Empire State, San Antonio, TX
Innocent Bystanders, San Antonio, TX
Larrys, San Antonio, TX
Chronics, San Antonio, TX
Claude Morgan & the Blast, San Antonio
Felt Nun, San Antonio, TX

Joe's Generic Bar, 315 E. 6th
The Other Side, Dallas, TX
Bop Street, Denver, CO
Lillian Standfield, Austin, TX
Souled American, Chicago, IL
River Roses, Tucson, AZ
Evangeline, New Orleans, LA

Liberty Lunch, 405 W. 2nd
(Reggae/Rap/Funk showcase; 8pm-3am)
Col. Lion & Soldiers of Peace, Bryan, TX
Trinidad Panmasters, San Antonio, TX
Do Dat, Austin, TX
Decadent Dub Team, Dallas, TX
Hard Core, Phoenix, AZ
You Know Who, Dallas, TX
J.J. Fresh, Dallas, TX
Bad Mutha Goose, Austin, TX
Sir Rap a Lot, Houston, TX
Romeo Poet & Gee, Houston, TX
Jazzy Redd, Houston, TX
Loud Posse, Austin, TX
Def MC's, Austin, TX
Those Hombres, Killeen, TX
Skor-Ski, Fort Worth, TX
Hostile Union, Austin, TX

The Loft, 306 E. 6th (upstairs)
Mutz, Albuquerque, NM
Tyrant Swing, Austin, TX
Act of Faith, East Los Angeles, CA
Miracle Room, Austin, TX
Shot Down in Ecuador, Jr., New Orleans
Nice Strong Arm, Austin, TX

Maceo's, 304 W. 4th
(R&B showcase)
Kathy & the Kilowatts, Austin, TX
Devil's Island, Austin, TX
Solid Senders, Austin, TX
Walter Tore's Spontobeat, Austin, TX

Raven's Garage, 603 Red River
(Country showcase)
Randy Erwin, Dallas, TX
Steve Kolander, Los Angeles
Steady Freddie's Wild Country, Austin
Champ Hood Band, Austin
Mike Hearne, Red River, NM
Jim Lauderdale & Pete Anderson, L.A.
Billy Joe Shaver, Nashville, TN

Shuck Finn's, 906 N. Congress
Myra Spector, Austin, TX
Wes & Victoria Hamill, Austin, TX
Volcanics, Austin, TX
Tomas Ramirez, Austin, TX

Steamboat, 403 E. 6th
Water the Dog, Austin, TX
Ty Gavin, Austin, TX
I Confess, Austin, TX
John Staehely, Austin, TX
Zulu Time, Austin, TX
He Said She Said, Springfield, IL
the WayOuts, Austin, TX
David Bean & the Judy's, Pearland, TX

Steamboat Upper Deck, 403 E. 6th
Shifters, Austin, TX
Surina & the Daves, Austin, TX
Two Hoots & a Holler, Austin, TX
Homestead Greys, Kansas City, MO

Texas Tavern, Texas Union, UT campus
Public Bulletin, Austin, TX
The Weeds, Austin, TX
Javelin Boot, Austin, TX
Of a Mesh, New York City, NY
Forget the Name, Tampa, FL
Apex, Tampa, FL
Poi Dog Pondering, Austin, TX

Toulouse, 402 E. 6th
Psycho Tribe, Tampa, FL
Ultraviolet, Chicago, IL
Dancing Bear, Austin, TX
Giant Steps, Baton Rouge, LA
Jubilee Dive, Little Rock, AR
Woodies, Tampa, FL
The Motive, Austin, TX

Wylie's, 400 E. 6th
Shake Russell, Houston, TX
John Fannon, Austin, TX
Dick Price, New York City, NY
Skaireekanairee, Austin, TX
John Cheatham, Austin, TX
Steel Power, Austin, TX

SUNDAY, MARCH 13

Anchovies, 503-A E. 6th
(Austin Records showcase)
Tomas Ramirez, Austin, TX
Natalie & Heartbreak, Austin, TX
Stephen Doster, Austin TX
Chris Holtzhaus, Austin, TX
Lifeseyes, Austin, TX
David Spann, Austin, TX
Duck Soup, Austin, TX

Antone's, 2915 Guadalupe
(Amazing Records showcase)
Texana Dames, Austin, TX
Ponty Bone & the Squeezetones, Austin
Mannish Boys, Austin, TX
Denny Freeman, Austin, TX

Z102
AUSTIN'S CLASSIC ROCK
THE AUSTIN CHRONICLE

Back Room 1, 2015 E. Riverside
Paradox, San Antonio, TX
Progress, Austin, TX
Wingspann, Austin, TX
Van Wilks, Austin, TX
Dangerous Toys, Austin, TX

Back Room 2, 2015 E. Riverside
Dangerous, Austin, TX
Krysis, San Antonio, TX
Rigor Mortis, Dallas, TX
Conquest, Austin, TX
Dancyr, Austin, TX

Big Mamou, 2008 S. Congress
(9pm-midnight)
Politicians, Austin, TX
Grains of Faith, Austin, TX
Ortegas, Oklahoma City, OK
A Murder of Crows, Albuquerque, NM
Quitters, Austin, TX

Birraporetti's, 905 Barton Springs Rd.
Scott McGill, Austin, TX
Neptune, San Antonio, TX
Anneke, Austin, TX
Smokey Logg & the Flamethrowers, Dallas
Bobby Mack & Night Train, Austin, TX

Chicago House, 607 Trinity
(Songwriters showcase; host: Patrick Dodd)
Kate McLennan, Austin, TX
Greg Whitfield, Austin, TX
Ruth Huber, Austin, TX
Walter White, Austin, TX
Tito Menchaca, Austin, TX
Laurie Boedee, Austin, TX
Jon Emory, Austin, TX
Barb Donovan, Detroit, MI
Michael Erhardt, Austin, TX
The Budz, Austin, TX
Patrick Dodd, Austin, TX

Colorado St. Cafe, 705 Colorado
(Songwriters; hosts: The Barn Burners)
Scott White, Austin, TX
Caryl P. Weiss, Austin, TX
Ray Doyle, Austin, TX
John Thomas Griffith, New Orleans, LA
Steve Parkess, Dallas, TX
David Morrison, Austin, TX
J. D. Foster, Austin, TX
Steve Collander, Austin, TX
Barn Burners, Austin, TX

Continental Club, 1315 S. Congress
(BBA Jazz showcase)
Chloe Madison, Austin, TX
Sheree Thomas, Austin, TX
Mitch Watkins, Austin, TX
John Mills, Austin, TX
Tony Campesi, Austin, TX
Beto Y Los Fairlanes, Austin, TX

Coyote Club, 306 E. 6th
Tremors, Austin, TX
Pepsi Generation, Albuquerque, NM
Beat Meters, Austin, TX
Grandmothers, Austin, TX
3 on a Hill, Dallas, TX
Cult Figures, Houston, TX

Esther's Pool, 501 E.6th
(Austin Songwriter Group Showcase; host: Jerry Jeff Walker)
Jan Matney
Gina Fobia
Richard Allen
Craig Calvert
Jerry Jeff Walker
Hal Ketchum
Tommy Pierce
Chip Dolan
Joe Forlini
Les Huff
Lee Ann Atherton
Monty Montgomery
Rene Knauth

Hole in the Wall, 2528 Guadalupe
Spiny Norman, Austin, TX
Burn Steady, Austin, TX
Ann Armstrong, Dallas, TX
Gregory Shilling, Austin, TX
Rhythm Rats, Austin, TX

Hut's, 807 W. 6th
Sarah Brown Band, Austin, TX
Erik Hokkanen, Austin, TX
Tex Thomas & Dangling Wranglers, Aus.

Joe's Generic Bar, 315 E. 6th
Art Marvel, Dallas, TX
Bucket -6, Chicago, IL
Infidels, San Antonio, TX
Backsliders, New Orleans, LA
Pfister Sisters, New Orleans, LA

Liberty Lunch, 405 W. 2nd
Otto Cruz, Austin, TX
Guardez-Lou, Austin, TX
Child Bearing Hips, Austin, TX
Band from Hell, Austin, TX
2 Doors Down, Oklahoma City, OK
Go Dog Go, Austin, TX

The Loft, 306 E. 6th (upstairs)
Peace Corps, Austin, TX
EMG, Austin, TX
Rint Zykle & the Speed Queens, Austin
Eau-1, Lafayette, LA
Mark of Kane, Austin, TX
Tanz Waffen, Austin, TX

Raven's Garage, 603 Red River
(Country showcase)
Jerry Sires Band, Granger, TX
Janie & the Little Darlings, Austin, TX
Charlie Day, Austin, TX
Bow Brannon, Austin, TX
George Williams, Austin, TX
Beau Kiss, Austin, TX

Steamboat, 403 E. 6th
Slash Cowboy, Austin, TX
Argyles, Austin, TX
Big Bam Boo, Austin, TX
The Government, Oklahoma City, OK
Patty David, Austin, TX
Aaora, Austin, TX
Johnny Dee & the Rocket 88's, Austin

Steamboat Upper Deck, 403 E. 6th
Debutante, Dallas, TX
Bill Swicegood & Fear of Flying, Denver
Third Language, Austin, TX
Romeo Touch, Austin, TX

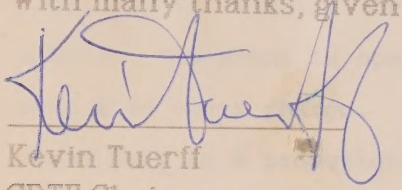
Toulouse, 402 E. 6th
(Tangerine Music Group/Kemmers Artists)
Tim Garon, Austin, TX
Gina Fobia, Austin, TX
Cris Crawford, Austin, TX
Tony Perez, Austin, TX
Jeff Anderson, Austin, TX
Ted & the Talltops, Austin, TX
Leroy Parnell, Austin, TX

HAUL ASS AWARD

SCOTT KENTROS is hereby commended on his/her outstanding work in selling over $600 in towels and posters for an SRTF Fundraiser. He/She continually gave a 120% effort and lots of time before, during, and after this event.

This award will hopefully make up for some of the lost sleep and poor grades which occurred as a result of this effort.

With many thanks, given this 24th day of April, 1987



Kevin Tuerff
SRTF Chairman

STUDENTS' ASSOCIATION
THE UNIVERSITY OF TEXAS AT AUSTIN

Texas Union 4.310 · Austin, Texas 78713-7338 · (512) 471-3166

For more information contact:
Burt Yount
Student Radio Task Force
Publicity Director

National record labels will co-sponsor a fundraising event with the Student Radio Task Force, September 4. The screening of new "alternative rock" music videos will be held at the Back Room, Riverside at Burton, beginning at 7 p.m. Everyone who attends will receive a free album, tape, poster, t-shirt, or compact disc donated by the record labels. The event is open to adults, 18 and up, and will have a $4 cover charge. Coupons for $1 off cover will be given away at a promotional rally on the West Mall of U.T. campus, beginning at noon. All proceeds from the event will benefit the Student Radio Task Force. The Back Room will match all money raised by SRTF at the fundraiser. The Student Radio Task Force plans to begin operating U.T.'s first student-run radio station, via cable, by late Fall.

FOR IMMEDIATE RELEASE

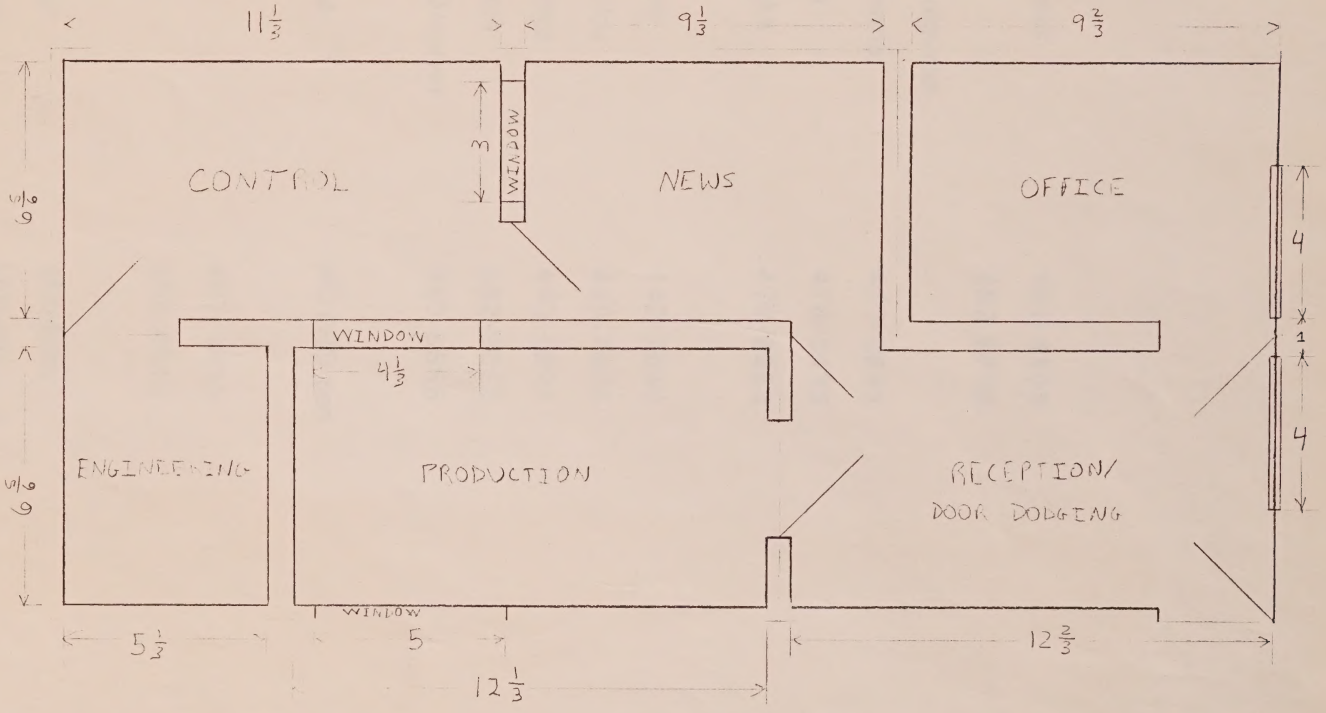
1/4" = 1'

PLEASE NOTE: ALL WALLS ARE DRAWN AS 8" THICK - LACK OR PRESENSE OF SOUNDPROOFING NOT INDICATED

DOORS ARE NOT QUITE TO SCALE - THIS MAY AFFECT THE WALL POSITION BETWEEN PRODUCTION AND RECEPTION, AS WELL AS THE SIZE OF THE NEWS CUBE WINDOW

DIMENSIONS INDICATED ARE MEASURED FROM DRAWING - THEY WILL BE INEVITABLY ADJUSTED

THIS IS IN EVERY SENSE A ROUGH DRAFT



Akshay	
Alexis Arnold	467-6109
Amy Alton	452-6778
Andreas Eguiguren	
Anita Angelone	477-8649
April Lloyd	476-5435
Beth Kubacka	472-2363
Bill Blume	
Brent Buford	442-7690
Caesar Jaceldo	459-7825
Charles Youngs	443-1921
Chris Corsbie	482-9053
Christine Drawver	320-8568
Christy	
Chuck Okoye	NO PHO see
Dale S	
Dan Eckam	467-7201
Dan Price	453-4044
Dan Stoll	
Dan Streible	452-4656
David Ramesh	320-8811 /
Debbie Freeman	480-8719
Donna Preble	476 9209 /
Ed Maurer ?	477-3921

Edmund Martinez ?	499-8438
George Brainard	478-7123
Greg Headley	454-9426
Greta James	450-0737
Grif Luneberg	476-5192
Hayes McCauley	452-9102
Jarrett Paschel	477-3017
Jay Robillard	288-5490
Jeannie Madden	476-5435
Jennifer Hartmann	479-8939
Jennifer Wong	472-2292
Joe J	
John Clark	474-7915
John Foxworth	472-6872 /
John Hudson	480-9606
Johnny	
Karen	
Kathleen	
Keith King	477-1338
Kelly Shannon	447-5066
Ken McKenzie	453-9646 /
Kevin Tuerff	459-2201 /
Kevin Wheeler	453-7484
Kevin Ybarra	452-0913
Koan Davis	469-0853
Koan Davis	469-0853
Kristy	

Kristy Bartlett	467-6109
Kurt Sermas	482-8477
Kyle James	473-8393
Laura Malcolm	495-4840
Laura Martz	
Lee Kyle	476-7905
Lester Polch	
Lisa	
Lisa Lawrence	459-7403
Lynn	
Manish (a)?	
Manisha	
Mark Bernardi	467-7301
Marty Evans	469-9851
Megan Pulliam	462-2676
Michelle Hartman	479-8939
Michelle Houston	473-2128
Mike Avila	472-9014
Mike Pirtle	389-1182
Mike Wimer	454-7777
Mimi Elenbaas	474-7110
Misha Anderson	495-2554
Mitch Baranowski	4677317
Nick Joost	835-4672
Nick Maffei	458-3457
Pat Perez	
Patrick	

Peter Blackstock	
Ray Seggern	442-0058
Reid Jacobson	477-1358
Richard Barham	480-9718
Rob Forman	477-3017
Rob G	
Robert Jacobs	442-5325
Robin Longman	453-6168
Ron Emoff	441-8718
Scot Kleinman	474-9457
Scott Anderson	495-5128
Scott Kentros	479-6657
Steve Osborn	447-6545
Thaddeus Evert	469-9685
Tom Patterson	495-5597
Tom S	
Wally	
Wavel McNish Jr.	480-0188
Will McDougald	385-6735
Will Samuels	
Wyndam Chow	477-2910
Wynne	

Spring 1989 KTSB Awards

KTSB–Austin's Alternative

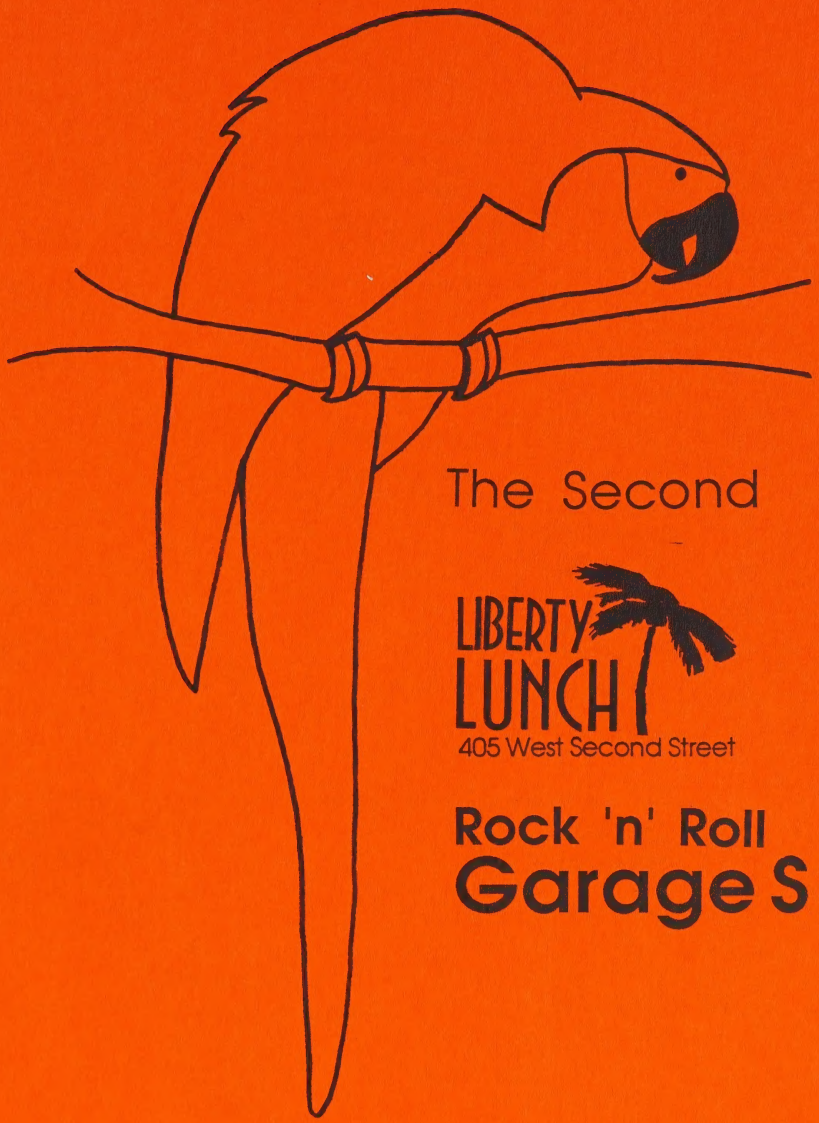
Proudly presents the

Most Likely NOT to do His Shift

Award to

Scott Kentros

Keith King
Station Manager '88-'89



The Second

LIBERTY LUNCH

405 West Second Street

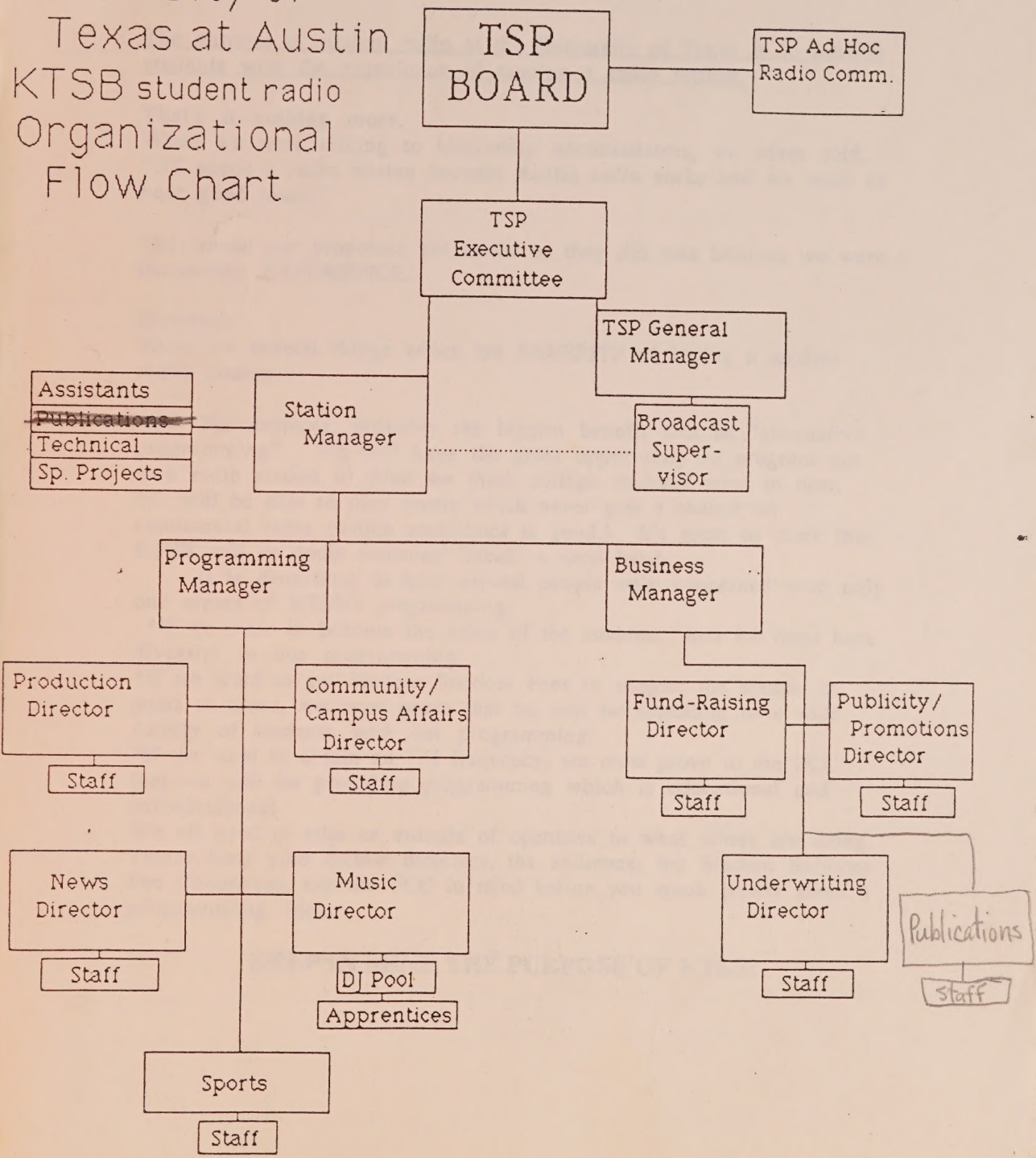
Rock 'n' Roll Garage Sale

Records•T-shirts•Musical Instruments and Equipment•Posters•
Collectibles•plus Dollar Bocks and Live Music

Saturday, May 6

11 a.m.-5 p.m.

University of Texas at Austin
KTSB student radio Organizational Flow Chart



THE PURPOSE OF KTSB

<u>The purpose of student radio at the University of Texas is to provide students with the experience of running a radio station.</u>

That's it--nothing more.
When we were talking to University administrators, we never said, "UT needs a radio station because Austin radio sucks and we want to hear good music."

The reason our proposals got as far as they did was because we were demanding EXPERIENCE.

However:
There are several things which are BENEFITS of having a student radio station.

For example, probably the biggest benefit will be "alternative programming". We will have the great opportunity to program our own radio station to what we think college students want to hear. We will be able to play music which never gets a chance on commercial radio (which sometimes is good.) It's great to think that KTSB will no doubt someday "break" a local band.

It is disturbing to hear several people only concerned with only one aspect of KTSB's programming.

*If we want to become the voice of the students, then we must have diversity in our programming.
*If we want to get Student Services Fees to support the station in years to come, we must prove that we will be appealing to a wide variety of students with our programming.
*If we want to obtain an FM frequency, we must prove to the FCC that we will be providing programming which is educational and informational.

We all need to take an attitude of openness to what others are doing. Please keep your fellow directors, the audience, the Student Services Fee Committee, and the FCC in mind before you speak poorly about a programming idea.

KEEP IN MIND THE PURPOSE OF KTSB!

STATION POLICIES

1. Smoking, eating and drinking are prohibited in any of the studio areas.

2. Visitors are not welcome in studio from sign-on to 9:00p.m. If you do have a visitor or two, hopefully no more, they should not stay for long. A visitor will only disrupt your on-air performance.

3. You will be permitted to bring in your own material (records). You will not be able to take any KTSB records out of the studio without permission of the station manager.

4. No person should enter the studio when people are recording or talking on air.

5. At all times, keep all material (records, carts, etc.) in order. Always return what you used to its proper place. Also, keep the studio clutter free. If you are messy, make sure the studio is clean for the next person.

6. When there is a technical problem, don't panic and definitely don't try to correct the problem yourself. First, contact the technical director or programming director to make sure there is a legitimate problem. If so, then contact the station engineer. His phone number is posted in the studio.

7. If you are at the station after hours, you are responsible for the safety of the station. When leaving the building, lock the studio door (push button). The varsity exterior door will automatically lock behind you.

8. Mandatory: All staff members must participate in all fund-raisers and the promotion thereof. Helping in other departments is encouraged, especially if you may want to assume a directorship in the future.

9. Logs must be kept up under penalty of dismissal.

10. All staff subject to review by the programming director or managers.

Anyone disobeying station policy is subject to dismissal from their shift and/or the station altogether.

MONTHLY PROGRAMMING COMMITTEE
9 consisting of: Music Directors
DJ Director & Program Manager
News Dir & Prod Dir & Programmers

(3 Programmers chosen by other Music DJ's and Talk Producers)

Topics of 1 hr discussion include:
Talent search (campus and community)

DJ - Producer training and (re)placement

Airsound evaluation & scheduling of programs

Individual style evaluation (small group)

MONTHLY DJ COMMITTEE MEETING
consisting of: MD's, PD's, all DJ's

Topics of 2 hr discussion include:
Playlist evaluation & scheduling of programs

Individual style evaluation (peer group)

BIWEEKLY INDIVIDUAL PROGRAMMER-
STAFF MEETING consisting of:
DJ Director & Music Director
or Prog. Mgr & Public Affairs Dir

Topics of 20 min discussion include:
Indiv. DJ - Producer content evaluation (3 people)

Feedback session (with aircheck tape listen)

KTSB DISC JOCKEY HIRING POLICY

1. All applicants must have an application on file with KTSB.

2. The Programming Directors (Ken McKenzie and Keith King), and Music Directors (Laura Martz and Rob Forman) and shall notify each individual by telephone or mail about setting up an interview time. (Each person shal be interviewed, even if the applicant wants to do a "shared shift" with a friend)

3. The interview shall be approximately 15 minutes long, with one programming director and one music director serving as the interviewers.

4. Each applicant shall be given a music questionnaire, which consists of two parts, to be filled out immediately before or after the actual interview.

5. The music directors and programming directors shall then meet to discuss each applicant on an individual basis.

6. Each name shall then be presented to the KTSB Executive Committee (which shall meet in closed session). Comments will be accepted at that time on any individual's background with the Student Radio Task Force. Then, Ken, the programming director shall give the recomendation of the programming, music directors.

7. Certain indivudals will be approved as a volunteer disc jockey at that time, and will be put immediately into the KTSB training program.

8. Other applicants may be approved as a D.J. apprentice, who will serve under a D.J., once the station begins operation. (The apprentice will not enter the KTSB training program immediately.) An apprentice who can prove his/her capabilities once the station begins operation will be eligible to serve as an alternate when a D.J. cannot make their scheduled shift.

9. All applicants who are approved as volunteer staff members will be placed on a probationary period of 4 weeks. At that time, the programming directors will evaluate each D.J.'s performance. If the performance is not satisfactory, the D.J. could be replaced with a D.J. apprentice.

WAKE UP AND SMELL THE CAPPUCCINO!

WE'VE GOT A RADIO STATION TO START!!!!!

WAKE UP AND
SMELL THE
CAPPUCCINO!

WE'VE GOT A
RADIO STATION
TO START!!!!

The University of Texas at Austin
KTSB-Student Radio Station

EQUIPMENT LIABILITY AGREEMENT

This document is an agreement and constitutes the only terms under which any individual may borrow equipment from KTSB or use any production facility of KTSB.

1. Borrower accepts full financial responsibility for loss (including theft) or damage of equipment or facilities used under the terms of this agreement, and hereby agrees to pay full market replacement costs (or costs of repairs, , at the option of the KTSB Director) of all equipment and facilities damaged or lost due to negligence, issue, or carelessness.
   a. Normal wear and tear is expected by KTSB.
   b. In the event of downtime caused by loss or damage to equipment borrower agrees to rent comparable equipment for use by other students during the period required for replacement and/or repairs, such rental equipment being at the full disposal for KTSB during the downtime period.
2. Borrower accepts responsibility for becoming thoroughly familiar with the proper use and operation of equipment, prior to its use, under terms of this agreement and agrees to request instruction on proper use of such equipment.
3. Borrower agrees to inspect all equipment being borrowed/used before the period of use begins and agrees to make written notice to checkout person of any equipment problem before use begins.
4. Borrower accepts full responsibility for maintaining adequate protection of equipment against theft during periods of use under terms of this agreement.
5. Borrower agrees to report in writing a complete description of any damage or operating problems during periods of use under terms of this agreement.
6. In the case of shared-credit or cooperative production use of equipment or facilities, liability will be accepted by the individual nominally in charge and secondarily by the individual directly responsible for loss or damage of equipment or facilities. The two may work out an equitable division of the full financial liability amount, and in the event of a dispute over the division of liability, borrower agrees to arbitration by the KTSB Chairperson.

I have read this agreement. I fully understand its contents and accept financial liability for equipment and facilities to be used and intend to be legally bound by this agreement, hereunto set my signature.

Date: 1/12/87

Signature: _____ Signature: _____
(Borrower) (KTSB Representative)

Screening policies of the U.T. Student Radio Station

The U.T. student radio station will feature topics of interest to students at the University of Texas at Austin.

Materials submitted for broadcast are subject to screening by the programming staff. Editing of the materials will be conducted for reasons concerning:

1. time limitations
2. technical sound quality of recorded material
3. obscenity
4. information that may be interpreted as libelous and or slanderous

The criteria for editing, regarding items 3. and 4. refer to the laws of Texas and judicial interpretaion of the United States Constitution.

If submitted material is found to warrant editing, care will be taken to preserve the intent of the original programming submitted. Upon request, the edited version will be played for the submittor before it is to be broadcast.

All programming of an opinionated or editorial nature will begin and end with a recorded statement, stating that "the opinions expressed in this program are those of its creators and do not necessarily reflect the views of this station, the Faculty, The Administration or the board of Regents."

A delay system will be implemented during live programming to screen for material that might be considered objectionable to listeners

The screening staff will not accept programming to be used as self-promotion or advertisement for its creator.

Originals of all programs will be kept in the Program Director's files for one year from the date of broadcast.

KTSB
PROGRAM SCHEDULE
UT student radio -91.7 cable fm

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7							
8	Alternative Music					New Age Jazz	Asian Mix
9							
10							
11							African Mix
NOON							
1							
2	Blues		New Age Electronic	Reggae		Folk	
3							
4							
5						♀	
6	News & Sports / Campus Community Calendar Pacifica National News Service					Demos	News & Sports
7					Live Dead		Guest DJ
8							
9			Pop				Poetry
10							
11	Reggae	Psychedelic	Feature Album	Feature Album		Hip Hop	Avant Garde Jazz
MID				Industrial			
1						Hardcore	
2					Metal		
3							
4							
5							
6							
7							

KTSB

PROGRAM SCHEDULE

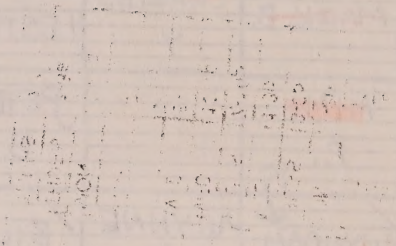
91.7 cable fm

SEPT ONLY

88

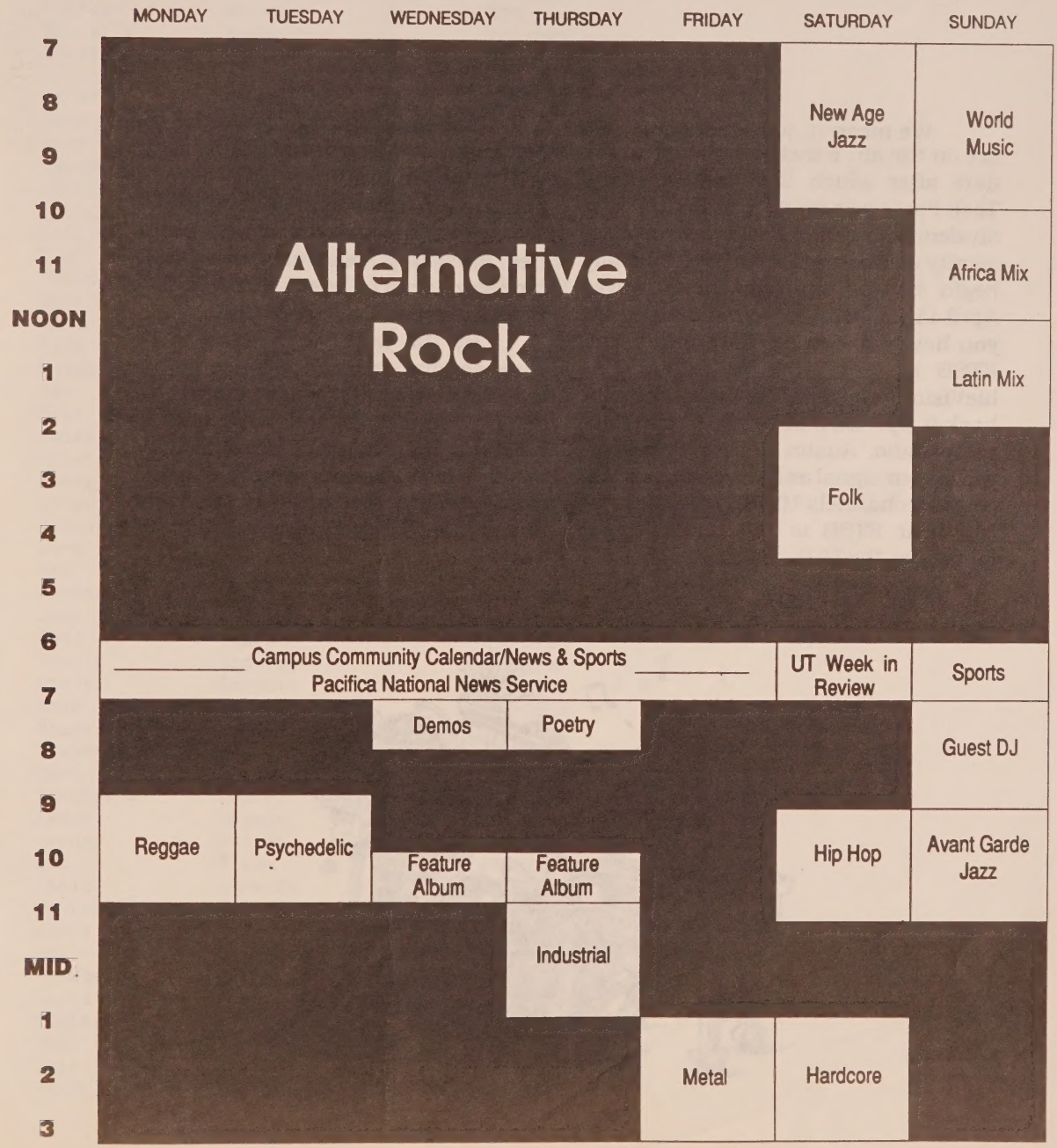
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
5 AM	JEN H.	JEFF + DAVID R.	(PRICE)	RICHARD + WALLY	TOM + AKSHAY	BRENT + ANITA	JANE D.
6 AM			THAD				MARTY + PATRICK
7 AM	AMY A. + ANDREAS	JOHN H. + MARK B.		WILL S. + LESTER	DAN STEELE	KATHLEEN + MANISHA	RON E. + CHRIS C.
8 AM			CHARLES Y		Misha and Kelly Anderson "MAN AND WIFE SHOW"		
9 AM							
10 AM	NICK JOOST	MIMI E.		PETER B.		STEVE O. + LAURA M.	TOM S. + HAYES
11 AM							
12 N	MITCH B.	WYNDAM C.	WYNNE + MIKE P.	BILL B.	JOHN F.	PAT P.	HAYES + RON E.
1 PM							
2 PM	KEITH + SCOT K.	DALE S.	KEN M.	JR. + CAESAR	KAREN + LYNN	KOAN + GRIF L.	ROB J. + MANISH
3 PM							
4 PM	MICHELLE + JENNIFER	KURT S.	JOE J. + DEBBIE	DONNA P.	JENNY + KELLY	GRETA + MEGAN	JEANNIE
5 PM							
6 PM	CHARLES Y.		KEN	MICHELLE H.			SPORTS NEWS M. Pirtle
7 PM	JOHN C.	KEVIN T. + SCOTT K.	JARRETT + KOAN D. POP	MICHELLE + CRISTY M. Christy	ALEXIS DEAD w/	JAY R.	GUEST DJ
8 PM							
9 PM							KRISTY
10 PM	KEVIN Y.	GREG H.	FEATURE	ALBUMS	MIKE W.	CHUCKO + WILL D.	LEE K. + LISA
11 PM			LAURA M.	ROB F.	DAN E. + JOHN F.	MIKE A. + REID	APRIL
12 M	DAN ST.						
1 AM	ROBYN + GEORGE	KRISTY +	KYLE + LISA	NICK + ED M.	BOB G. + RAY S.	KEVIN W.	SCOTT A.
2 AM							
3 AM					JOHNNY + KELLY S.	CHRIS-	
4 AM	JEFF K.	DAN P.	RICHARD	TOM P.			

CALL KEN 452-5039



KTSB
PROGRAM SCHEDULE

UT student radio -91.7 cable fm



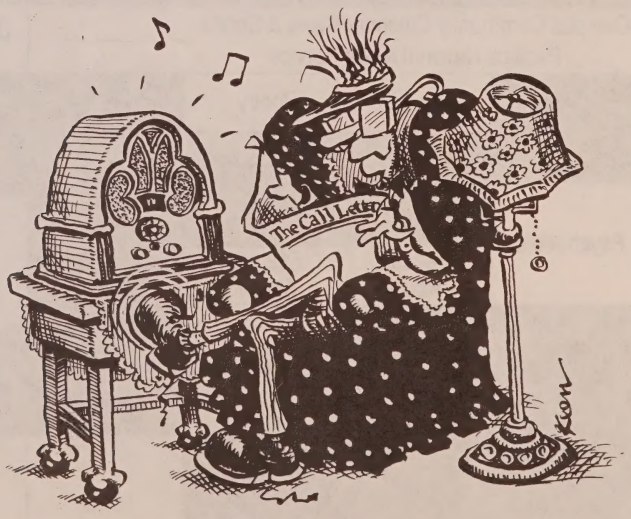
AT LEAST TWO TEXAS MUSICIANS WILL BE PLAYED EACH HOUR

We're here!

We mean it, we're not lying. We are on the air. Exactly two years to the date after which the Student Radio Task Force was formed, KTSB-the first student run-radio station at the University of Texas at Austin will officially begin flowing through the airwaves April 11, 1988 on cable radio 91.7. Do you have cable radio? No? Quick, call KTSB at 471-5106 (or Austin CableVision) and find out how you can hook it up. But, in case you can't get cable radio, Austin Access Television will air our signal as background music on cable channels 10, 32 & 33. And you can hear KTSB in the Audio Visual Library at the UGL, too.

The KTSB studio is located in the old Varsity Cafeteria at 210 E. 21st. We'll be on air from 7am-3am (that's 20 hours). And we always need volunteers so come on down and give us a hand. Hey, musicians, send us your album/tape so you can be heard on KTSB-P.O. Box D, Austin, Tx 78713-7209...

By the way, we're going to do some serious celebrating since we are making history and you're invited, so bring your friends and head over to Liberty Lunch on April 14th for the gala bash. We're here for you-you know what we mean...call us and let us know if you like what you hear.



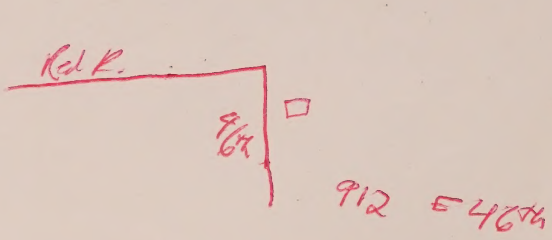
Julie	Abernathy	474-6488
Greg	Acadlez	479-8994
Dana	Albinger	343-2149
Jennifer	Alexander	495-5313
Scott	Anderson	495-5507
Mike	Angrisano	836-9195
Alexis	Arnold	467-6109
Jenifer	Arntson	331-7167
Charlie	Ashley	495-2608
Michael	Avila	472-9014
Christie	Badgett	480-9659
Scott	Bailey	343-0434
Mitch	Baranowski	452-7371
Kristy	Bartlett	467-6109
Anna	Beceiro	
Sara	Beechner	323-0750
Randy	Beeman	385-5310
Greg	Beets	495-2434
Justin	Bell	474-0853
Matt	Berendt	474-4225
Tim	Birchard	452-3751
Chris	Bjornson	477-0675
Erik	Bliss	480-8154
Bill	Blume	448-2369
Cabe	Booth	495-5424
Natalia	Bovee	385-5602
Ian	Brown	455-9753
Mike	Brown-Cestero	441-2106
James	Burch	453-1616
Kristy	Cameron	495-2938
Monica	Campa	459-6745
Corey	Cannon	320-0028
Jacqueline	Cannon	837-6281
Dave	Carrales	459-7118
Ray	Cason	
Wyndham	Chow	477-2910
John	Clark	474-7915
Chad	Coben	495-9765
Tony	Coolidge	454-2899
Chris	Corsbie	482-9053
Koan	Davis	469-0853
Scott	DeFife	476-9283
Stasha	DeMent	495-2737
Mark	Dean	478-6324
Stephanie	Druley	442-4958
Peter	Duggan	482-0732
Kerney	Dutton	495-2137
Dan	Eckam	472-0352
Chris	Edwards	495-2300
Lawrence	Eisen	482-8408
Kevin	Enochs	462-1082
Holly	Everett	495-3053
Thaddeus	Evert	472-7769
David	Fisher	none
Dudley	Fitzgerald	442-5325
Rob	Forman	477-3017
Lisa	Frenzel	450-0908
Annie	Frisbee	474-4360

Brigid	Gallagher	478-7755
Susan	Galloway	480-9659
Patti	Gammans	472-7857
David	Gardner	495-5094
Joel	Garza	495-2964
Meri	Geisler	476-8368
Shawn	Gorman	458-4307
Rob	Gray	320-0442
Nat	Greider	499-8113
Scott	Grimsley	389-2276
Navi	Gupta	832-9721
Deborah	Hall	320-8661
Sally	Hanna	477-6519
William	Harrison	495-3141
Jennifer	Hartmann	479-8939
Michelle	Hartmann	479-8939
Radio	Head	471-3166
Greg	Headley	454-9426
Robert	Hensbee	495-2008
Wade	Hinkle	387-2175
Adam	Hoffbergh	458-2949
Lynne	Holland	495-5738
Jen	Howze	477-6519
David	Hudson	389-3911
Johnny	Hutchens	474-8341
Robert	Jacob	442-5325
Reid	Jacobson	
Nicholas	Joost	835-4672
Scott	Kentros	474-2809
David	Kerbow	458-4372
Vivek	Kesaree	499-0204
Keith	King	474-6543
Bruce	Kirby	471-4820
Steve	Kline	495-5135
David	Krebs	478-8448
Beth	Kubacka	
Serena	Lambiase	495-3246
Frances	Langner	447-4329
Kirk	Launius	469-9196
Margaret	Lee	478-3708
Kevin	Lewis	459-7474
Mike	Loessin	495-3521
Victor	Long	892-5788
Robert	Lucey	441-8331
Julie	Lueck	473-8272
Shelley	Lundh	477-1338
Jeanie	Madden	477-4624
Laura	Malcolm	495-4840
Wynne	Martin	495-5411
Laura	Martz	320-8212
Andy	Mc Cauley	495-3129
Michael G.	McCalpin	454-8803
Jim	McCormack	495-5962
William	McDougald	495-3503
Ken	McKenzie	467-0283
Louise	Meintjes	478-2786
William	Michaux	454-1494
Kim	Moore	442-4958

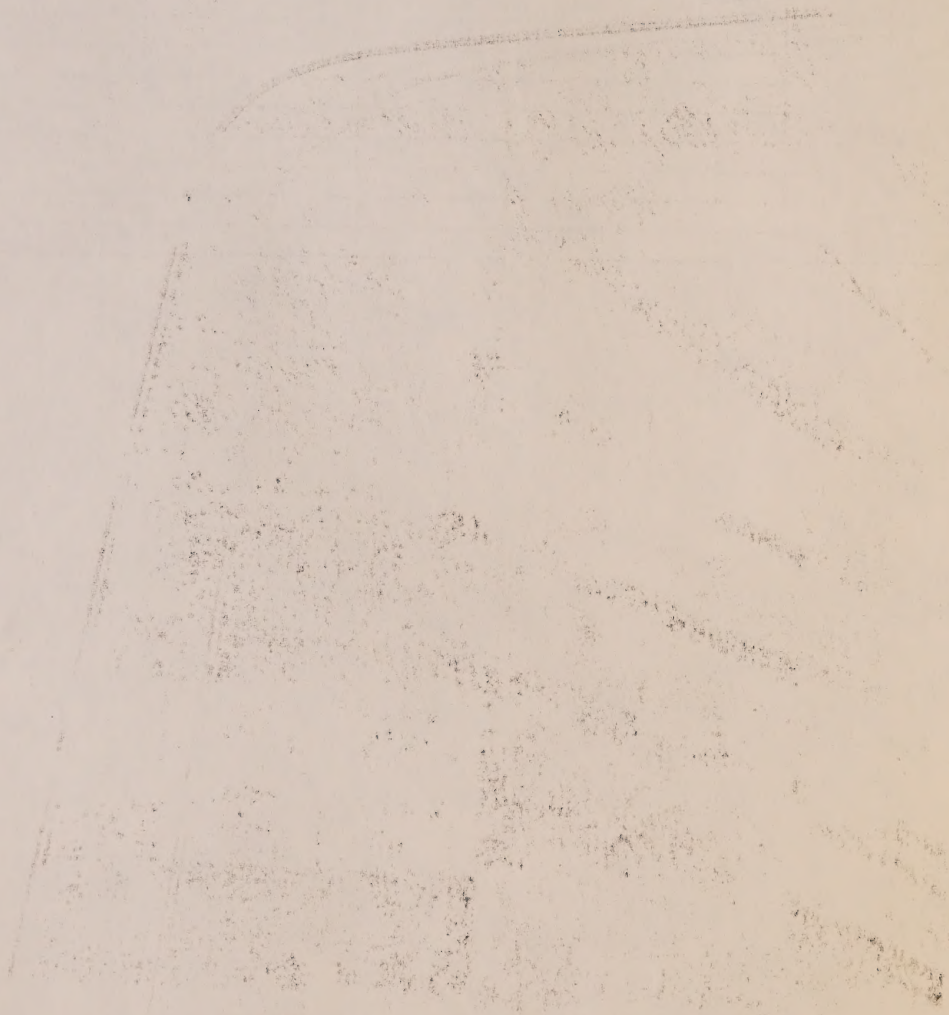
832 Keith 4000
477-1338

Mark	Moore	445-2005
Jackie	Nadler	453-5681
Josh	Neimond	495-3564
Mike	O'Connell	343-1384
David	Obermann	823-1635
Chuck	Okoye	495-2511
Chris	Orloski	442-4029
Dave	Osborn	458-6806
Steve	Osborn	495-2250
Diane	Paragas	346-0075
Laura	Parchman	495-2806
Chrisann	Parr	385-7203
Jarrett	Paschel	480-0756
Pat	Perez	495-3327
Kelly	Petrugh	320-8661
Sara	Pevaroff	458-5587
Lester	Polchlopek	444-0660
Tim	Ragan	495-2434
David	Ramesh	320-8811
Mark	Robin	474-5649
Marci	Rosenberg	452-3841
Paul	Ruszczyk	477-2215
Sharon	Rylander	451-9454
Will	Samuels	469-5942
Lisa	Schleisner	478-7755
Greg	Sells	469-0474
Tom	Selsley	495-9704
Manish	Shah	442-5325
Torrence	Shores	478-3659
Jorie	Smith	495-5975
Russ	Smith	495-9637
Trevor	Sosebee	472-5284
Debbie	Spalding	441-2744
Allison	Spitzer	499-0463
Kim	Stanick	495-4972
Tony	Stankus	472-6054
Greg	Stevens	
Rob	Stevens	459-2201
Court	Stroud	495-3529
Sean	Swadis	454-2899
Susan	Swick	454-7958
Judson	Taylor	441-8331
Chanin	Tong	322-0554
Ben	Tucker	495-5861
Kevin A	Tuerff	480-9977
Peter	Velaquez	482-8481
Jessica	Vincent	495-3858
Karen	Volpe	447-3752
Staryn	Wagner	495-3566
Dave	Walker	
Jason	Ward	452-3751
William	Watson	452-1181
Don	Weinkauf	472-5431
Dave	Weinstein	495-2183
Gary	Weller	474-9257
Michael	Wethington	462-3837
Robert	Whitley	444-7116
Lisa	Wilson	451-8870

Alice	Wolke	451-3354
Jenny	Wong	495-5639
Charles	Youngs	495-9043
Burton	Yount	474-2809


Red R.
9/6th
912 = 46th

	DJ's	Phone	Department	Day	Time
	Kurt Sermas		PRODUCTION		
	Kyle James				
	Laura Martz				
	Leanna Holmquist				
	Lee Ann Younger	495-3195		Sunday	1-3pm
	Lee Kyle	476-7905	PRODUCTION	Sunday	10-12am
	Lester Polchlopek				
	Lisa Lawrence				
	Mark Bernardi	458 3877			
	Marty Evans		PUBLICITY		
	Mary Clare Mertes		CALL LETTER		
	Maury Vasquez				
	Megan Pulliam				
	Michelle Hartmann	479-8939			3-6pm
	Michelle Houston		MUSIC		
	Mike Avila				
	Mike Goodman				
	Mike Wethington		ENGINEERING		



AUSTIN MUSIC FESTIVAL

starring

THE REIVERS

Michael E. Johnson and the KILLER BEES

BAD MUTHA GOOSE

WILD SEEDS

GLASS EYE

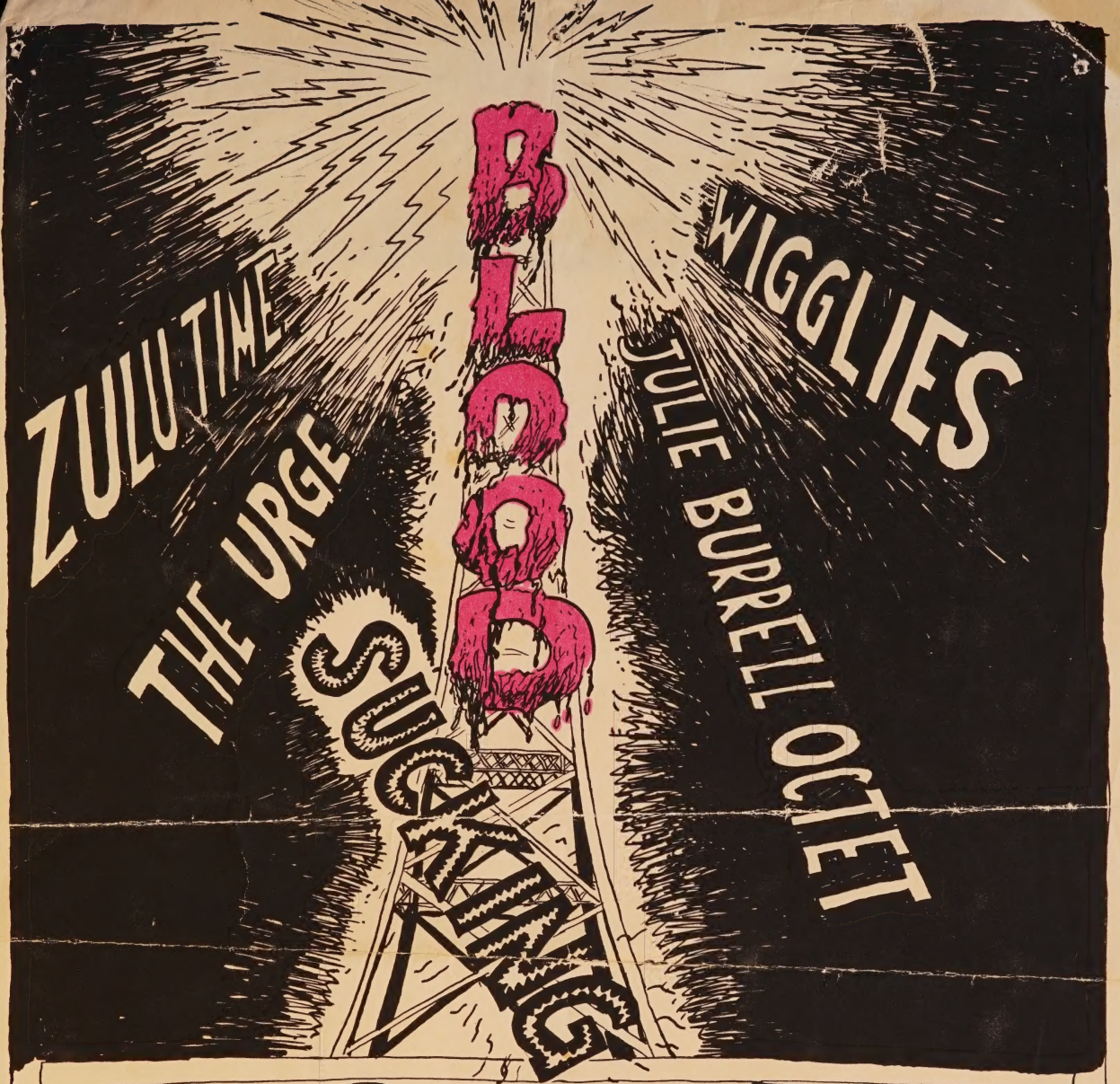
Texas Student Broadcasting

ktsb 91.7 Cable FM

ARTS COMPLEX
THE UNIVERSITY OF TEXAS AT AUSTIN

Friday, September 16
UT Bass Concert Hall
8 p.m. - 1 a.m.
Tickets: **FREE TO FAN CLUB MEMBERS** (pick up your tickets prior to September 16)
All others: $6 at the door

Information: 471-1444



GO-DEVILS

STUDENT RADIO THANG

Midnight Sattaday

TEXAS TAVERN-APRIL 11TH

A. C. SAMISH

ARCHIVE

MORE MUSIC

English band's 'Lovely' debut LP sounds anything but Primitive

The Primitives
Lovely
RCA

By Gilbert Garcia

The Primitives begin their debut record with a brief, delicate guitar arpeggio figure straight out of R.E.M.'s *Murmur*. Suddenly, a volcanic burst of fretted distortion squelches the effect, the music kicks into overdrive and the band's intentions become clear. This is a group that plays pop with an *edge* — locomotive-driven songs with just the right degree of infectious frenzy.

'Certainly this record has a higher ratio of sha-la-las, do-do-dos, and hey-hey-heys per song than any other album you're likely to hear in 1988.'

Many have already compared this British quartet to early Blondie. Like Blondie, The Primitives are fronted by a blonde female vocalist and show a fascination for high-spirited pop classicism. However, they really combine many of the best qualities of a host of bands that made their marks on both sides of the Atlantic during the heady days of the late '70s.

Like the Buzzcocks without the angst, or the Ramones with a heightened melodicism, The Primitives combine traditional songwriting with a contemporary attitude. Also, diminutive Tracey Tracey's bright, chirping vocals are much more reminiscent of the girlish innocence of Altered Images' Claire Grogan than Debbie Harry's streetwise Brooklyn insouciance.

At its best, *Lovely* rediscovers all the magic that can be mined from familiar three-chord song structures. Tracks like *Through the Flowers* and *I'll Stick With You* bring fresh energy to such well-trodden musical terrain. *Crash,* the group's breakthrough British hit, employs churning, staccato rhythm guitars and Tracey's charmingly ingenuous vocal to create an irresistable summertime single.

Despite the implications of their name, The Primitives display a surprising studio sophistication. Within the context of their unpretentious, streamlined sound, they add stimulating aural touches such as overdubbed guitar filigrees, cotton-candy harmonies and occasional shards of squalling feedback. For instance, the hyper-kinetic *Dreamwalk Baby* emphasizes its chorus hook with the inclusion of a psychedelic array of sitars and jangly guitars.

The moody *Shadow* hints at a greater stylistic range than this band initially reveals. An exotic slice of raga-rock featuring droning tablas, adventurous violins and snippets of backward instrumental tracks, *Shadow* draws an uncharacteristically pensive performance from the otherwise ebullient Tracey.

Though most of *Lovely* is decidedly uptempo, a couple of softer tunes sneak into the collection. At the moment, The Primitives are much better with fast material than ballads. The record's weakest track, *Ocean Blue* suffers from a banal melody and bland arrangement. On the other hand, the semi-acoustic *Don't Want Anything to Change* is a beautifully unaffected shift of gears that wouldn't have sounded out of place on AM radio in 1965.

The Primitives lend a winning exuberance and optimism to almost everything they touch on *Lovely*. Only Tracey Tracey can make a line like "I've got nothing left to say" sound like a cause for celebration. Certainly this record has a higher ratio of sha-la-las, do-do-dos, and hey-hey-heys per song than any album you're likely to hear in 1988.

But what really matters is that The Primitives have managed a trick that many highly touted studio wizards seem incapable of — they've made music that's pure, unabashed fun. The radio airwaves could use more of this kind of primitivism.

Pigs on mescaline: Ubu returns

Pere Ubu
The Tenement Year
Enigma

By Mike Clark

Pere Ubu is weird. Seriously weird. If they were a movie, they would be Eraserhead. If someone gave all the pigs and goats at the children's zoo mescaline, the result would be Pere Ubu. The lead singer sounds like he gargles with Clorox. Every song is filled with chaos, clutter and unearthly noise. And they're hard to dance to.

But *The Tenement Year* is worth hearing anyway, especially if you're an Ubu virgin. Their first in five years, it's a brilliant set that gathers all of Ubu's many themes and sounds into one coherent package. It's probably their best album ever.

Pere Ubu sprang out of the muck of mid-'70s Cleveland, playing rent parties and rat-ridden firetraps in the city's nascent underground scene. Most of their fellow bands dead-ended, but Ubu's funny-yet-powerful stage show caught the attention of critics, European audiences and, finally, record companies. Their later albums, however, were a little too experimental to grab a share of the emerging modern-rock market.

But as soon as they signed to a major label (Chrysalis), where you'd expect them to become more accessible, they became even weirder and more abstract. Guitarist Tom Werman and drummer Scott Krauss quit; Krauss was replaced by Anton Fier, who would later quit to form the Golden Palominos. Many of their rock-oriented fans ditched them, critics cooled, and finally they went into hiding. They've been missing and presumed dead ever since.

Their comeback album, as usual, is anchored by the band's dynamic duo, synthesist/reed man Allen Ravenstine and singer/writer David Thomas. While the rhythm section (Scott Krauss and Tony Maimone) and guitarist Jim Jones provide the rock base, these two supply the beauty, wisdom and weirdness. New member Chris Cutler (formerly of the Art Bears) adds percussion clatter and strange vocal noises.

Ravenstine, despite his obscurity, is one of the giants of the synthesizer. He virtually created the industrial/white-noise/sci-fi soundscape that turns up now on records from bands as diverse as the Sugarcubes and Public Enemy. He never makes music, only sound — bird calls, beeps, bleats and screams that are integral parts of the songs. This layer of noise can be intimidating, but, once accepted, never ceases to fascinate.

Thomas is the center around which this universe revolves. He has, by conventional standards, the worst voice by far in rock music, but he's developed a totally unique, style and phrasing that makes his vocal tone irrelevant. He never sings a verse the same way twice and often changes the melody in the middle of a word.

On *The Tenement Year,* Pere Ubu blends the loopy experimentalism of their most recent albums with the down-to-earth rock sensibility of *The Modern Dance*. The songs are well structured and guitarist Jones pulls up some hot licks, but it's not seamless or slick. Songs change tempo at random — a fake Irish jig becomes a postpunk drone without warning — and the atmosphere is chaotic throughout.

Cleveland's Pere Ubu has been one of rock's weirdest acts since their mid-'70s formation.

But on the whole, this set is pretty accessible; the quirks and shifts challenge the listener without being threatening or irritating. You could almost call it warm and intimate — folk music for the '90s underground.

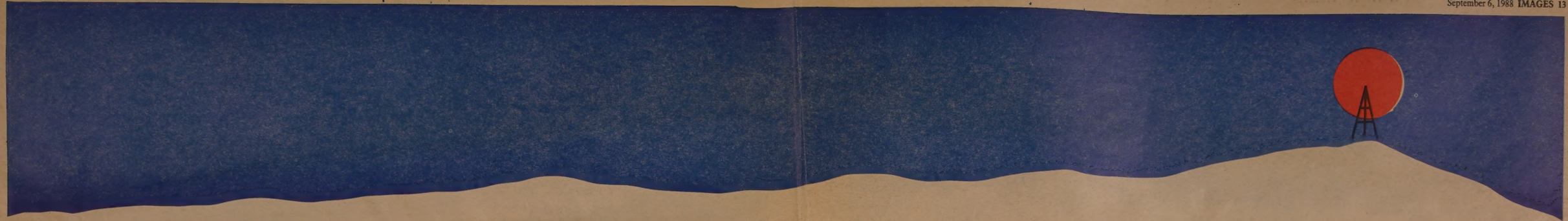
The album's first track, *Something's Gotta Give,* opens with a Ravenstine synth blast that echoes both *Non-Alignment Pact* and Public Enemy's *Show 'em Whatcha Got;* the song is a catchy march that would hit No. 1 in an alternative universe.

Other standout tracks include the anthemic *Say Goodbye,* the beautiful *We Have the Technology, The Busman's Honeymoon,* and the wild *George Had a Hat* (complete lyrics: "George had a hat/But it wasn't where it wasn't at").

The big change from previous Ubu albums is the lyrics — you can hear and understand them. Indeed, for the first time, a lyric sheet is included. As a writer, Thomas resembles early David Byrne, but with little of the sarcasm or edginess.

These songs are filled with romantic imagery — dreams, the moon, old men, animals, sci-fi/fantasy *(Son of Blob, The Hollow Earth),* and most of all the evils of society and technology. A line from *Talk to Me* could serve as the album's overall theme: "The zoo/Like so many things that men do/fails to satisfy the needs of living things/Like them or even you." Several of the lyrics stand up as poems on the printed page — a real rarity in today's music.

The Tenement Year is an important, poetic and magical piece of work from one of America's least-appreciated, and best, bands. With luck, enough people will enter Pere Ubu's musical funhouse to guarantee them a place in The Industry, if not in the mainstream.



AUSTIN RADIO LISTENERS PLEASE STAND BY

KTSB AND KOOP BATTLE IT OUT FOR A PLACE ON YOUR DIAL

STORY BY JUNDA WOO

Just when you thought it was safe to expect KTSB on the FM dial.

On Aug. 15, Jim Ellinger, a longtime radio enthusiast and Austin resident, announced that student radio KTSB had applied for the same frequency as his community station, KOOP; that he fully intended to fight for the FM license; and that the University had "peed in the pool" — delayed licensing for either station — by its challenge.

The announcement surprised many KTSB workers and UT students who had never heard of KOOP, or Austin Co-op Radio, before.

This is Radio Clash

Ellinger said he has been planning Austin Co-op Radio since November 1983, but has shunned publicity to avoid attracting religious broadcasters to what is probably — barring any legislative loopholes — Austin's only remaining non-commercial, FM frequency.

The proposed 3,000-watt stereo station would broadcast from the basement of Taos Co-op, transmit from Hornsby Bend, east of Austin, and target the same audiences as community-access, cable television stations: women, Hispanics, children, minorities, the local music and theatrical community, gays and lesbians.

In structure, KOOP would operate much like cooperative residences, relying heavily on volunteers who would collectively run the station.

An umbrella cooperative group, the Texas Educational Broadcasting Co-operative, Inc., would oversee KOOP's station policy and finances. Members of a community advisory panel, appointed by the board, would represent station listeners but have no decision-making power.

Not coincidentally, Ellinger held the press conference announcing KOOP's public debut at Whitehall Co-op, one of Austin's oldest cooperative residences.

He and his supporters argue that because Austin supports both the large Wheatsville Food Co-op and at least 14 housing cooperatives, the city also can maintain a co-op radio station.

"KAZI-FM [88.7 FM] is supposed to be Austin's community station. It's not. They're appealing to a very specific audience," said Ellinger, who worked at that station from 1981 to 1983.

Despite KAZI's news and public-affairs programming, Ellinger said he has long believed the station's predominantly jazz and gospel format too "narrowcast."

After leaving KAZI, partly because "it no longer served the community," Ellinger applied to the Federal Communications Commission for the 91.7 frequency on July 4, 1986 — "symbolism intended," he said.

The commission held KOOP's application for one year, then threw it out because the station's proposed broadcast area overlapped a San Marcos frequency.

"But there wasn't any station there," said Bob Nagy, the engineer in charge of building KOOP. "They wanted to protect the contours of stations that didn't exist."

'The University is thinking, "Well, we won't let UT students use the first station; why not get a second?" Brilliant, Bill.'

— KOOP's Jim Ellinger

Ellinger, who calls the FCC "the slowest, most lumbering agency I've ever had tax my patience," appealed the commission's decision and simultaneously filed a second application.

After negotiations, KOOP agreed to drop the first application if the commission would expedite handling of the second one, Ellinger said.

FCC officials would not comment on the negotiations. But on June 25, the commission opened a standard 30-day "window," during which other stations could file competing appeals.

On July 22, Texas Student Publications did just that.

Though Ellinger acknowledges that the FCC window is designed to encourage other frequency applications, he notes resentfully that the University filed its petition on the second-to-last business day before the deadline.

The opening of the FCC window, in Ellinger's words, "means KOOP's application had been accepted as perfect, and it would have been accepted if the University hadn't jumped in."

[Ellinger said] the University had "peed in the pool" — delayed licensing for either station — by its challenge.

"If we had been up last month, the University's bulldozing of Blackland would have been live on the air," Ellinger said.

According to FCC researcher Callie Holder, contested applications take at least nine months to process. Eventually — in a laborious process that usually takes several years — the commission holds a hearing to settle the dispute.

"We ask the UT Board of Regents to at least acknowledge the work we did," Ellinger said. "Years of work just so UT can jump through the window at the last minute.... Now no one will be on the air in this decade."

TSP General Manager Richard Lytle counters that KTSB's predecessor, the Student Radio Task Force, began pursuing a radio frequency in 1986. And Ronald Brown, UT vice president for student affairs, said the University "decided we had a legitimate claim to the station and couldn't find any compelling reason to back off."

UT President William Cunningham also defended the University's challenge, saying, "We were responding to a perceived need on the part of the students of the University of Texas."

KTSB already broadcasts on cable radio 91.7, with a format of progressive and local music — the Texas Instruments, Pixies, Glass Eye, Sugarcubes — and, according to Programming Manager Ken McKenzie, a small but budding emphasis on public-access programs.

"Largely, what we're going to be is music," McKenzie said. "But there is a lot more room for public-access."

He has slated a Chinese and a German program for the fall, but said the shows are not a result of pressure from KOOP. "Jim and I are good friends, and I think we've got basically the same goals," McKenzie said.

Ellinger's focus, on the other hand, is on the larger Austin community. He calls KOOP, which is modeled on stations like Vancouver's CFRO-FM and Montana's KOPN-FM, "the nation's first co-op radio station."

But with the advantages of cooperatives comes their most glaring disadvantage: lack of funds.

Puzzling Evidence

Fund-raising has been slow for KOOP.

Ellinger has not revealed the amount of money he has. But in a September 1987 letter to the *Austin Chronicle* he wrote that KOOP was "still $2,060 in debt to our engineering firm in Washington, D.C. ... We have been slowly and quietly paying off our bills at about $100 a month."

Nagy, who said the station only obtained permission to hold fund-raisers in June, said KOOP also owes lawyers "a couple of thousand dollars."

Can KOOP, subsisting on fund-raisers, underwriting, benefits, grants and program sales, compete with the wealthy UT System and wait out the FCC?

"The FCC is probably not going to act at all," Nagy said. "So what happens is it becomes a de facto war of attrition, of who has the most funds.

"But it's not as David-and-Goliath as it seems. The University does some back-patting, but it's obviously not willing to back KTSB with cash, and that is what it takes to get a radio station."

McKenzie, who calls the University "real supportive," and UT officials dispute that claim. "When KTSB became part of Texas Student Publications in September, it was understood that TSP would move ahead with its effort to obtain an over-the-air frequency," Lytle said.

Nonetheless, Ellinger is determined.

"There is no way we will not get that license," he has said. He points out, first, that the UT System already licenses another FM station, KUT.

Although Cunningham and KTSB advocates argue that many colleges have two radio stations, with one stressing public programming and the other progresive music, Ellinger said licensing KUT will count against the University.

"The University is thinking, 'Well, we won't let UT students use the first station; why not get a second?' Brilliant, Bill," he said.

Supporters also note that Austin Co-op Radio has passed all but the final FCC hurdle, while KTSB has not, and that KOOP would have a more permanent staff.

"A station run by adults, let's say, or professionals, or people who will be there for a while, would have more consistency," Nagy said. "The FCC does not give out licenses for students to learn about radio."

In fact, Ellinger is so confident that press releases already are emblazoned, "Co-op Radio, 91.7 FM."

"Sure, he's a radio fanatic," Nagy said of Ellinger. "But he has to be super confident, so he can get people to contribute."

Crying, Waiting, Hoping

Meanwhile, Ken McKenzie is equally confident — that the two stations will bridge their differences during the long FCC wait.

"We've got the same format, the same market," he says. "I know we can work something out. Personally, I'm not worried about it."

Or, in Brown's words: "You put your money in the slot and see what happens."

IMAGES SKATETOWN U.S.A/YOUNG GUNS GALA SWEEPSTAKES '88

Hey kids, it's the *Images Skatetown USA/Young Guns* Sweepstakes '88!!! All you have to do to win is answer these three questions and bring the answers down to the *Daily Texan* basement at 25th Street and Whitis Avenue:

1) Cut and match the above faces with the correct bodies.

2) Charlie Sheen is killed early in *Young Guns*. Two more of the film's five remaining stars are slain later in the film. Which two stars die: (a) Emilio Estevez, star of *The Breakfast Club*, and *Repo Man*, (b) Keifer Sutherland, star of *The Lost Boys*, (c) Lou Diamond Phillips, star of *La Bamba*, or (d) *cinema newcomers* Dermot Mulroney and Casey Siemaszko?

3) Now the tough one: correctly name *all five* of the stars of *Skatetown U.S.A.*, pictured above.

Once you've completed each of the above steps, bring your answer to the *Daily Texan* offices to *collect your fabulous prizes!!* **Grand Prize:** Through the miracle of modern (and admittedly rather cheesey) technology, you can get your picture in *Images* magazine *standing with* the Young Guns!!!

First runner-up: A complete press kit, including two black and white glossy photos, press clips, and a complete bio, for the infamous Chicago blues act Big Twist and the Mellow Fellows!!

Second runner-up: your choice of any album from our vast *Texan* sound library (running the gamut from Crystal Gayle to Peter Cetera to Slayer) to *smash to little bitty pieces!!*

Okay, calm down. We have only these prizes to offer, so only the first three people to show up at our offices with the correct answers win anything. If you're reading this late in the afternoon, chances are the prizes have been awarded, so don't bother wasting our time. Thanks.

Ralph J. Branch D.D.S.

CROWNS

Q. What are crowns and why are they used?

A. The artificial crown, which is a hollow shell, is fitted over the old tooth and cemented on. Crowns are usually used when a tooth is severely decayed, broken, discolored or brittle. Porcelain crowns are usually fitted on visible teeth while gold or a less expensive metal may be used on back teeth.

Can a tooth in any condition use a crown? No. Sometimes a tooth may not be strong enough to hold a crown due to excessive decay or weakness. When this happens, a metal post can be inserted into the tooth to solve the problem.

Treatment for crowns usually takes two to three visits. Your dentist will prepare the tooth during the first one or two visits and put on the crown during the last. A temporary plastic or aluminum crown can be worn between visits.

VISA 472-5633 MasterCard

2907 Duval

Emergency # 443-1861

The Ladies Center of Austin, Inc.

"Caring for you"
Because you're special!

- Abortion Service
- Nitrous Oxide Available
- Free Pregnancy Testing
- Confidential Counseling
- OB-Gyn Physician
- Non Profit S.H.E. Center
- Pap Smears
- V.D. Testing
- Birth Control
- Breast Exams

Total Reproductive Health Care Center for Women of All Ages
Dedicated to Right of Free Choice

24 Hour Emergency Call Service
Austin (512) 459-3119
On RR Shuttle Route

Suite 13
Medical Arts Square

Toll Free
(800) 327-9880

DOBIE THEATRE
21st and Guadalupe
477-1324
"★★★★ MAGNIFICENT MOVIEMAKING... 'Powaqqatsi' is must viewing." —Jack Garner, GANNETT NEWS SERVICE
POWAQQATSI
Life in Transformation
4:45 @ 2.50 7:15-9:40 @ 4.00
"A FUNNY AND ABSOLUTELY DELIGHTFUL COMEDY! Don't miss it!"
THE MILAGRO BEANFIELD WAR
5:00 @ 1.50
9:30 @ 2.50
THE BLOB
Terror has no shape.
THE ROCKY HORROR PICTURE SHOW
7:25-11:45 @ 2.50
12:00 @ 2.50

University Market Facts...

During the past 30 days, students of the university spent $2,445,136 for clothing and shoes at Austin stores.

Source: "The University Market" Belden Associates, 1987